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Improvisation has played a vital role in the French school of organ playing over the last several centuries, both in sacred and secular settings. Within the context of Catholic masses in France, the majority of the music played by the organists is improvisational. Much of the thematic material of these improvisations comes from the service music contained in the *Liber Usualis*. This document explores the treatment of these themes from the *Liber Usualis*, particularly focusing on the impact of the text of each chant on three works by Marcel Dupré, Charles Tournemire, and Olivier Latry, three of the leading improvisateurs of the twentieth and twenty-first century. Studying published reconstructions of their improvisations based on themes from the *Liber Usualis* gives insight into their respective improvisational languages and the affect created by a thorough knowledge of the text of each *Liber Usualis* theme used.

Following an introduction, a chapter is dedicated to each composer and his work: Marcel Dupré's *Symphonie-Passion*, Charles Tournemire's *Choral-Improvisation sur le 'Victimae Paschali,'* and Olivier Latry's *Salve Regina*. Each of these chapters contains brief biographical information about the composer, an overview of the instrument on which the original improvisation was performed, a description of each work, and how the chant is incorporated into each. The final chapter contains a comparison of the three works, reexamining the impact of the chant text on rhythm, registration, dynamics, form, and texture.

A STUDY OF THE INFLUENCE OF TEXTS FROM THE *LIBER USUALIS* ON
THREE IMPROVISED FRENCH ORGAN WORKS BY MARCEL DUPRÉ,
CHARLES TOURNEMIRE, AND OLIVIER LATRY

by

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Approved by

Committee Chair

To Robert Burns King, for introducing me to the world of
French symphonic organ music.

APPROVAL PAGE

This dissertation, written by John David Alexander, has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

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CHAPTER I

INTRODUCTION

Improvisation is a central element of the French organ tradition of the past several centuries. Because of the liturgical nature of most organist positions in France, training in improvisation on Gregorian chant themes was and continues to be an imperative tool required of these musicians. At the *Conservatoire National Supérieur de Musique et de Danse de Paris* (henceforth referenced as the Paris Conservatory), the central music conservatory for France, students in the organ class studied only improvisation until Charles-Marie Widor (1844-1937) began requiring the study of some repertoire. Despite the gradual introduction of repertoire into the curriculum, the focus of the training remained on improvisation. Marcel Dupré, one of the famed teachers of the class, devoted two of his three class days each week to improvisation and only one to repertoire. Charles Tournemire usually had no prepared music on the organ at Ste. Clotilde during Mass; he kept merely a copy of the *Liber Usualis* to provide appropriate Gregorian themes on which to improvise.¹ Olivier Latry continues this tradition of improvisation in his present position as *Organiste Titulaire* at the Cathédrale Notre-Dame

¹ Frazier, In Gregorian Mode, 7.

de Paris. This training in improvisation has provided the organ community with many highly regarded improvisateurs from the French school of organ playing.

The skill of improvisation has become a standard part of the organist's playing, not only in liturgical settings, but also in regular concert and recording settings that allow lengthier improvisations with more thematic development. A regular ending of a recital by an organist trained in the tradition of the Conservatoire de Paris or other such institutions is an improvisation, often of a multi-movement work with several themes. Many of these improvisations have been recorded and later reconstructed by either the original performer or another organist. Three works that began as improvisations on submitted themes from the *Liber Usualis* but later were written down and published are central to this study: Marcel Dupré's *Symphonie-Passion*, Charles Tournemire's *Victimae Paschali*, and Olivier Latry's *Salve Regina*. The works by Dupré and Latry, originating as concert improvisations in the United States, were later written down by the organists themselves based on what they previously improvised. Tournemire originally improvised on *Victimae Paschali* for a commercial recording at Ste. Clotilde, and Maurice Duruflé, one of Tournemire's students, painstakingly reconstructed it from the recording.

The purpose of this paper is to explore the treatment of chants in these improvisations by three French organists from the twentieth century, all from the same musical lineage and tradition. None of these three works originated in liturgical settings, although the *Victimae Paschali* could be played most easily in this role. All three works are indicative of the compositional and improvisational style of these organists. Two of

these works in particular originated on instruments closely associated with the composer throughout his career. Dupré improvised his *Symphonie-Passion* on the Wanamaker Organ in Philadelphia, an organ that he knew well throughout his career. Tournemire improvised on *Victimae Paschali* on the original iteration of the Cavaillé-Coll organ at Ste. Clotilde—the organ that he played for the majority of his career and enlarged two years after the improvisation was recorded.

While some theoretical analyses of these works already exist, there is not a study of the chants, particularly the texts, and their influence on the works. By exploring the text of the chants that each of these works incorporates, this study will illustrate that chant texts directly influence the affect of each piece through choices in rhythm, registration, dynamics, form, and texture.

Each of the first three chapters is about one of the works listed above. The works are considered in chronological order of the date of their original improvisation. Each chapter contains brief biographical information about the composer, an overview of the instrument on which the original improvisation was performed, and a description of each work and how the chant is incorporated into each. The final chapter contains a comparison of each of the three works reexamining the impact of the chant text on rhythm, registration, dynamics, form, and texture. The three appendices include chant texts and translations, the musical settings of each chant represented, and the stoplists of the organ on which each improvisation was originally performed. In the event of organs

undergoing significant changes, the stoplist is the most current preceding the improvisation.

CHAPTER II

MARCEL DUPRE AND SYMPHONIE-PASSION

Marcel Dupré, born in 1886 to a musical family, entered the Paris Conservatory in 1904. While there, he studied organ with Alexandre Guilmant (1837-1911) and Louis Vierne (1870-1937) and fugue with Charles-Marie Widor. He won first prizes in piano, organ, and fugue during his time at the conservatory.² He also won the *Prix de Rome* in 1914 for his work *Psyché*, his third attempt at the competition. He entered hesitantly, given his previous entries, but with Widor's strong encouragement.³ In 1920, Dupré performed the complete Bach works from memory at the conservatory – a feat he accomplished over ten weeks.⁴ In 1916, he became organist at Notre-Dame for four years, substituting for Vierne as the latter was away seeking vision treatment. In 1926, the conservatory appointed him to be Guilmant's successor as the Professor of Organ, and Dupré continued to teach there for the next twenty-eight years. In 1934, St-Sulpice named Dupré Organiste Titulaire—a position he held until his death in 1971.⁵

Dupré's liturgical and concert improvisatory skills were both central to his reputation, and he instilled these priorities in his numerous students. During his time at the conservatory, the class met three days a week, with two of the three days dedicated to

² Sabatier, Grove.

³ Murray, 56-57.

⁴ *ibid*, 64-65.

⁵ Sabatier.

improvisation. When one of his famed students, Jeanne Demessieux (1921-1968) studied with him privately (following her formal education at the Paris Conservatory), the typical day that he demanded looked as follows:

9:00-12:00 Harmony and Counterpoint
2:00-3:00 Piano
3:00-5:00 Organ
5:00-7:00 Improvisation⁶

This schedule demonstrates Dupré's insistence that his students study the functionality and composition of music in addition to learning the existing repertoire.

In 1921, he played at the famed Wanamaker store in New York City, despite not being able to play for Wanamaker's assistant, Dr. Alexander Russell, who was sent to Paris to find an artist. When Dupré suggested an improvised four-movement symphony on his eighteenth and final New York recital, he was instructed instead to perform it on the first recital when the leading critics and organists of the city would be present. Despite Dupré's apprehension of not having performed that type of work before, the critics' reviews were very enthusiastic. Dupré recalls one critic, Henry Fink, describing the improvisation as "a musical miracle."⁷ Dupré reflects on a performance on the same United States tour at another of Wanamaker's stores in Philadelphia, writing,

I shall never forget the evening of the eighth of December, 1921, when, having been given several themes—'Jesus, Redemptor,' 'Adeste Fidelis,' 'Stabat Mater,' and Adoro te—I decided in a flash, to improvise an organ symphony in four

⁶ Murray, 122.

⁷ Dupré, 81-82.

movements which depicted in music the life of Jesus: “The world awaiting the Saviour,” “Nativity,” “Crucifixion” and “Resurrection”. This improvisation was to become my *Symphonie-Passion*, a work I began to compose when I returned to France.⁸

Dupré premiered the published version of *Symphonie-Passion* at Westminster Cathedral (Catholic) in London on October 9, 1925.⁹

The dedication of the famed Wanamaker organ in Philadelphia occurred in June 1911. The instrument heavily influenced Dupré through the early part of his career, and he likewise impacted it, as he was significantly involved in the enlargement of the organ in the 1920s. The symphonic colors of this organ were different from the style of the symphonic organ that Dupré would have regularly encountered in France. An example of this difference may be seen by examining the registrations listed in the score of *Symphonie-Passion*, such as the French Horn in the first movement. Much of the English version of the registration calls for American symphonic stops that were not found in France at the time. In his Foreword to the American Edition of Dupré’s *Recollections*, Olivier Messiaen writes:

The Wanamaker organ was suitable, and was perhaps the best for the vast stature of our musician’s mighty “frescos.” It was this organ, in any case, which played a paramount role in the creation of his *Symphonie-Passion*, one of the masterpieces of organ music. The staccato chords in *païón* and *epitrite* in “The World Awaiting the Saviour;” the light of the star, the oboe solo impregnated with Hindu modes, the marches of the shepherds and the Magi, and the exquisite prayer of the angels evoked by ‘Adeste Fidelis’ in the “Nativity;” the suffering, horribly pulsating, and the bleak

⁸ Dupré, 86.

⁹ Steed, 31.

frozen image of the sorrowful Mother portrayed in the “Crucifixion;” the marvelous use of the organ reeds in the chromatic counterpoint, the constantly amassing brightness and great bursts of sound in the “Resurrection”—all this was and is magnificent, at Saint-Sulpice, at Notre-Dame, and the Trocadéro, and upon many other fine instruments (I myself have often played it on the very fine organ at La Trinité in Paris), but I am certain that when played on the six-manual Wanamaker organ, and by Marcel Dupré himself, it was the grandest, the most sublime, the most powerful.¹⁰

Messiaen’s reflection points to the uniqueness of the Wanamaker organ and its importance in giving Dupré a wide range of colors from which to draw inspiration for this improvisation.

The Wanamaker organ is also the instrument on which Dupré premiered his *Cortège et Litanie* in 1923 as well as the organ and orchestra arrangement in 1925.¹¹ Following a concert in 1924, Dupré and the Wanamaker organist at the time, Charles Courboin, collaborated to expand the Wanamaker organ from 234 stops to 451, all controlled by a new six-manual console.¹² Appendix C contains the 1917 stop-list of the Wanamaker organ, with which Dupré would have been familiar at the time of the original improvisation of *Symphonie-Passion*.

The *Symphonie-Passion* is the first of three works by Dupré written in the style of a French organ symphony. The other two works are *Deuxième Symphonie* and *Evocation*, both of which were original compositions not based on previous

¹⁰ Dupré, ix.

¹¹ Biswanger, 104.

¹² Dupré, 85.

improvisations. These works demonstrate his writing in the organ symphony style established by Widor and Vierne as well as his skill as a master improvisateur. Another of Dupré's monumental works for organ, *Le Chemin de la Croix*, also originated as an improvisation of a multi-movement work that he later reconstructed for publication. Both *Le Chemin de la Croix* and *Symphonie-Passion* create musical depictions of scenes throughout Christ's life. An analysis of how Dupré does this in his *Symphonie-Passion* follows.

Le Monde dans l'Attente du SauveurI [The World Awaiting the Saviour]

In the first movement of this symphony, "The World awaiting the Saviour," Dupré utilizes the first phrase of the chant *Jesu Redemptor Omnium*. This chant can be found in the *Liber Usualis* in the service for Second Vespers on Christmas Day. The asymmetric meter of the opening of this movement creates a sense of restlessness and disorder. This can be seen as depicting the chaos of the world before Christ's arrival on Earth. The first phrase of the chant is heard in its entirety in bar 78 as a solo on the *Hautbois*, establishing the new key of F in 4/4-time signature. This sedate treatment of the chant marks a stark contrast to the affect created in the opening 76 measures, depicting a more settled atmosphere. In the middle section of this movement, Dupré treats the motivic material from the chant in a variety of ways, including alternating passages between major and minor in different voices and the use of canonic treatment. Following the return of the irregular meter idea from the beginning of this movement, the

opening ascending line of this phrase appears in the pedal in bars 129-132 in a $\frac{3}{4}$ -time signature against the $\frac{9}{8}$ -time signature in the manuals (see Example 2.1).

Ped. Fonds 32, 16, 8
 Ped. Diap. 32, 16, 8

ff

Example 2.1. The World Awaiting the Saviour, mm. 129-130.¹³

This mixing of meters creates a contrast between the repetitive nature of musical material in the manuals and the clear statement of the chant in the pedals. In measure 211, the chant motif sounds in canon between the soprano and pedal, though rhythmically altered in juxtaposition with the irregular meter already established. This use of canon on the outer voices against the irregular meter could be seen as depicting a pull between “good” (the *Jesu Redemptor* motif) and “evil” (the irregular meter idea so prevalent through this movement). This tension relaxes somewhat in measure 230 as the irregular meter moves from $\frac{5}{8}$ to $\frac{7}{4}$, although it never truly resolves until the final chords of the movement.

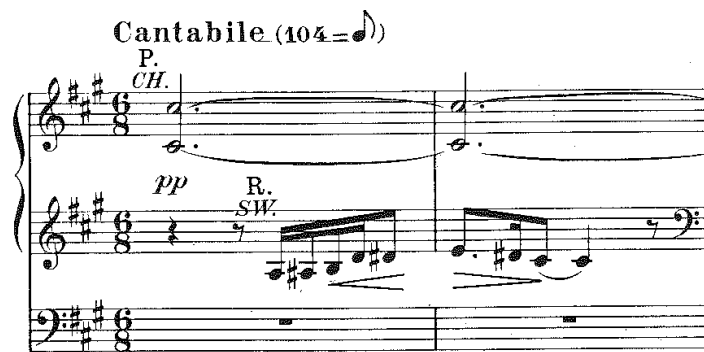
¹³ Symphonie Passion By Marcel Dupré
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The struggle between good and evil, representing a tumultuous world before Christ and the calm brought to Earth by his arrival, is one possible interpretation of this movement. Dupré created a sense of angst in the opening section of the movement through the use of irregular meter, chromaticism, and full registrations. This chaos is in stark contrast to the initial statement of the chant theme heard on a solo hautbois. Although the *Liber Usualis* includes this chant in a service of Vespers of Christmas Day, Dupré uses it in a movement depicting the liturgical season of Advent. With a large majority of the text of the chant focusing on redemption and salvation, the final statement of the chant and the final page depicts a triumphant ending, particularly in comparison to the restless bustle that opens the movement.

Nativité

The second movement is a tone poem depicting scenes from the Nativity. Dupré uses musical ideas to depict various characters from the manger scene, an approach later used by his students in their similarly-titled compositions.¹⁴ Dupré divides this movement into three distinct sections. The first depicts the manger, with Mary's rocking of Jesus represented by the ascending and descending patterns utilizing Hindu modes, as described by Messiaen earlier in the chapter, in a gentle 6/8 meter (see Example 2.2).

¹⁴ Jean Langlais composed *La Nativité*, Jeanne Demessieux composed *La Nativité*, Olivier Messiaen composed *La Nativité du Seigneur*.



Example 2.2. Nativité, mm. 1-2.¹⁵

The second section begins in measure 42, with the plodding march of the shepherds traveling to the manger to see Jesus (see Example 2.3).

Tempo di marcia moderato (96 = ♩)

P. Flûte 8
CH. Flute 8

R. Quintaton 16, Gambe 8
SW. Bourdon 16, Gamba 8

Example 2.3. Nativité, mm. 41-43.¹⁶

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¹⁶ Symphonie Passion By Marcel Dupré
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The third section begins in measure 91, with the first statement of *Adeste Fidelis* on a single violincello stop in the pedal in measure 95. In measure 103, the same portion of the chant phrase appears in canon between the soprano and pedal. Dupré juxtaposes the opening phrase of the hymn with the motivic material from the beginning of the movement. The musical depiction of the shepherds returns in measure 123, with the beginning portion of the second phrase of *Adeste Fidelis* played above it. This is all interrupted by a delicate figure played on the Bourdon that Graham Steed refers to as a distant “Alleluia” before the lengthy final chord.¹⁷

Unlike Langlais’s and Demessieux’s *La Nativité* compositions, which juxtapose all of the musical “characters” together at the end, Dupré uses only the *Adeste Fidelis* chant to tie the scenes together, musically evoking the common English translation of this chant “O Come All Ye Faithful.”

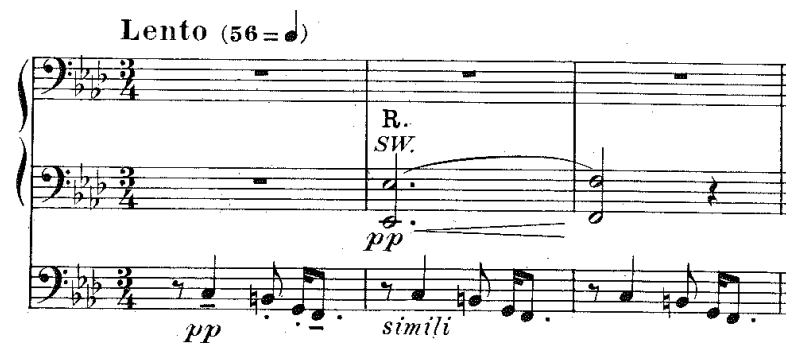
Crucifixion

The Crucifixion movement is a triptych that tells the story of Jesus journeying with the cross, being nailed to the cross, and ultimately dying on the cross. Dupré incorporates the *Stabat Mater Dolorosa* as this movement’s motivic chant material. This chant appears in the liturgy for the *Feast of the Seven Sorrows of the Blessed Virgin Mary*, with music attributed to Dom Fontaine of the eighteenth century. The text, attributed to Jacopone da Todi of the fourteenth century, describes Mary’s sorrow

¹⁷ Steed, 35.

watching the death of Jesus on the cross.¹⁸ As in the previous two movements, the chant theme does not appear until well into the movement. The music, however, paints a vivid picture of Jesus' journey to his death.

The opening passage depicts Jesus' journey to Calvary, with a heavy ostinato underlying a mournful theme played on the 16' Bassoon and 8' Hautbois, creating a deeply sorrowful affect (see Example 2.4).



Example 2.4. Crucifixion, mm. 1-3.¹⁹

The second section begins in measure 58 and introduces a relentlessly driving rhythmic figure in the manuals to create a further sense of anguish. The opening theme, now in the pedal, underpins this figure. At measure 66, the original theme appears in the right hand with the addition of the Great reeds. As the 32' bombarde is added, the theme also appears in the pedal in canon of one beat and at the interval of a fifth with the

¹⁸ Liber Usualis, 1423.

¹⁹ Symphonie Passion By Marcel Dupré

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soprano voice. This canon creates a tension around the continued pulsating figuration, culminating at measure 76 when the passage abruptly stops.

Following a brief pause, Dupré gives three declamatory statements of an ascending minor second and descending minor third (see Example 2.5).



Example 2.5. Crucifixion, mm. 77-83.²⁰

²⁰ Symphonie Passion By Marcel Dupré
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These could be seen as depicting the nails being driven into the cross. Following one final diminished chord, possibly depicting the *Strepitus* during the Good Friday liturgy, a series of chords creates a decrescendo from full organ to the 32' and 16' bourdon in the pedal, mirroring Christ's dying breath.

It is in the third section, beginning in measure 90, that the *Stabat Mater* chant theme first appears. Two measures of the traditional sigh figure of a descending second begin this section, creating the effect of mourning and weeping regularly referenced throughout the text of this chant. The first phrase of the first verse of the *Stabat Mater Dolorosa* is the motivic material used in the opening of this section in the pedal: the first portion of this chant is heard on the final beat of each measure as a quarter note, following the sigh figure played on the positif. Following the pedal statement, the full phrase repeats at the tonal center on the Récit 8' Gambe, this time as a legato line of dotted half notes. This phrase depicts the opening verse of the chant.

Verse 1

Stabat mater dolorósa
juxta Crucem lacrimósa,
dum pendébat Fílius.

At the Cross her station keeping,
stood the mournful Mother weeping,
close to her Son to the last.

Dupré expands the end of this phrase to create the illusion of slowing with no actual change in tempo. The sense here is of someone breathing the final breaths in the final resolution of death. The pedal echoes each statement in the manual, reiterating the text of verse one, which refers to Mary remaining close to her son to the last. The affect

created at the end of this movement could be interpreted as providing the most literal depiction of the chant text of any of the movements.

Resurrection

The final movement of this symphony depicts the resurrection of Christ, using the chant *Adoro te*. This chant is a Eucharistic hymn written by Thomas Aquinas, which appears in a collection of chants to be used at the Benediction of the Blessed Sacrament. The chant is an admiration of Christ and the Eucharist removed from the solemnity of the liturgies of Holy Week. While all of the Eucharist celebrates Christ's death and resurrection, the only text of this chant that is specific to the liturgical Easter season is in verse 4. This verse discusses Thomas viewing Jesus' wounds as proof of Christ's resurrection.

Plagas, sicut Thomas, non intueor:
Deum tamen meum te confiteor.
Fac me tibi semper magis credere,
In te spem habere, te diligere.

I do not see the wounds as Thomas did,
But I confess that you are my God.
Make me believe much more in you,
Hope in you, and love you.

The first phrase of this chant provides the motivic material. Unlike in the preceding movements of this symphony, the chant is heard immediately in long pedal notes under a contrapuntal manual part. This treatment continues through the movement, with the chant theme played in long notes as a foundation of the counterpoint or other figurations happening around it. This movement begins in a manner similar to the opening movement with a busy manual line on a subdued registration. The chant theme passes through different voices in the form of long notes surrounded by intricate inner

voices. In measure 90, with the addition of the *Récit Anches*, Dupré introduces a new figuration commonly found in the symphonic French Toccata (see Example 2.6).



Example 2.6. Resurrection, mm. 90-91.²¹

This example creates more tension than the contrapuntal style preceding it. The chant theme is not heard again until measure 153 when it returns as long tones in the pedal as first heard at the beginning of the movement. As in the contrapuntal section, the theme alternates between the pedal and highest voice, in canon with each other, with the inner voices continuing the toccata figuration. This texture continues until, as in the first movement, the chant theme is no longer formally heard. Triumphant chordal writing loosely tracing the shape of the chant theme continues through the final page, with the soprano and pedal voice always moving in contrary motion. As the ascending major triad of the soprano voice in measure 216 spells out the first three notes of the chant motif, the

²¹ Symphonie Passion By Marcel Dupré
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pedal moves in descending contrary motion chromatically. This interplay between the voices occurs throughout the final page, with one voice playing the ascending triad (often spelled enharmonically) while the other voice moves in a descending chromatic manner. In measure 227, the dialogue occurs between the right hand repeating the soprano ascending triad (over the root position chords D, F-sharp minor, A) and the left hand playing descending chromatic seventh chords—a pattern which repeats four times. Following the seemingly continuous tug between the voices, the final cadence is offset by a repeated D-sharp half-diminished seventh chord that repeats four times on beats 2 and 4 before a final arrival on the D major cadence (with an additional four-measure prolongation from measures 133-136). This page of music could be interpreted as depicting the final lines of the ‘Adoro te’ chant, “Ut te revelata cernens facie, Visu sim beátus tuæ gloriæ,” describing the celebration of seeing Christ’s face finally unveiled in its full glory. The depiction of this text may be heard in measure 133, following a seventeen-measure attempt to hide or pull away Christ’s glory.

Graham Steed gives an interesting pictorial analysis of the opening of the movement, arguing that instead of beginning the movement directly with the Resurrection of Christ, Dupré opens with 90 bars “belonging to Holy Saturday.”²² He also states that the following 64 measures’ dissonance depicts Christ’s descent into hell,

²² Steed, 36.

as professed in the Apostle's Creed. It is not until the theme returns in the pedal in measure 153 that the resurrection is fully experienced.²³

While this symphony clearly uses the chants as motivic material and thematic foundation throughout, these themes do not seem to be the true focus of the work. There are certainly some moments that can be traced directly to the text from the *Liber Usualis*, but the focus of the work is more on creating a narrative of Christ's life than on exploring the vast possible implications of the original texts of the chants. This programmatic characteristic of the work is unsurprising considering its origin as the closing of a concert rather than an improvisation within the Mass and given that the themes were submitted to Dupré rather than his being able to select them himself with this symphony in mind. Despite the secular genesis of the work, Dupré's deep faith and knowledge of these chants is evident through the masterful handling of the ideas in this composition.

²³ Ibid., 36.

CHAPTER III

CHARLES TOURNEMIRE AND CHORAL-IMPROVISATION SUR LE 'VICTIMAE PASCHALI'

Charles Tournemire was born in Bordeaux, France, in 1870. He pursued his initial formal studies at the *Bordeaux Conservatoire*, though he transferred to the Paris Conservatory to complete his studies. While at the Paris Conservatory in 1889, Tournemire joined the class of César Franck, the professor and *Organiste-Titulaire* of the *Basilique Ste-Clotilde* in Paris. Though Tournemire only studied with Franck for one year before Franck's death, the time with Franck influenced Tournemire for the remainder of his life. Nicholas Kaye describes this influence, writing, "It was in Franck's last year at the Conservatoire (1889–90) that Tournemire joined his organ class, inheriting a spiritual, mystical motivation for composition and for organ improvisation."²⁴ Tournemire won the *premier prix* from Widor's class at the conservatory in 1891.

In 1898, Tournemire triumphed over 30 other applicants and fulfilled his dream of succeeding Franck as *Organiste Titulaire* at Ste-Clotilde.²⁵ It was through this post that Tournemire established himself as one of the leading improvisateurs of the day. James Frazier describes one of Tournemire's students, Maurice Duruflé, attending mass to hear Tournemire improvise:

²⁴ Kaye.

²⁵ Gotlund, 31.

When he was free, Duruflé began going to Sainte Clotilde on Sundays to hear his “Impressionist Christian” teacher improvise on the chant propers contained in the *Liber Usualis* opened on the music rack. He never played organ repertoire during mass but always improvised, and he rarely ended the *sortie* on full organ, but generally preferred a quiet, rapturous conclusion.²⁶

He twice attempted to gain the position of professor of the organ class at the Paris Conservatory, though both attempts were unsuccessful. Despite his lack of success with this post, he still influenced notable organists of the twentieth century, including Messiaen, Langlais, and Duruflé.²⁷ This influence particularly impacted the students’ treatments of Gregorian *cantus firmi* and the modality that is implicit in these themes. In 1919 he began teaching the instrumental ensemble course at the Paris Conservatory. Tournemire died in 1939.

Tournemire composed music for a variety of instruments and voice. Understandably, his most frequently performed works are sacred compositions for organ. His best-known monumental work for organ is the *L’Orgue Mystique*, composed 1927-1932. This cycle contains music to be played within the Roman Catholic liturgy, among 51 different days of the liturgical year. Each office is broken into five movements incorporating Gregorian Chant themes appropriate for that liturgy. In her dissertation, Elizabeth Anne Gotlund explains the importance of this collection now, writing, “As improvisation no longer plays as great a role in organ studies, there is a greater need for

²⁶ Frazier, 9.

²⁷ Kaye.

L'Orgue Mystique today, both as practical music to play in the liturgy in place of improvisation and as a model for learning how to improvise in the liturgy.”²⁸

Tournemire had a distinct approach to chant treatments compared to many of his contemporaries. Stephen Schloesser describes Tournemire’s approach to this style of composition:

Charles Tournemire’s monumental organ work *L'Orgue Mystique*... contributed to a radical reversal of religious musical values. Whereas plainchant in the nineteenth century had been revived in order to stand over and against the fleeting world of passionate music, Tournemire imagined the musical devices representing ‘passion’—chromaticism, polytonalism, and the perceived resulting ‘dissonance’—as the most appropriate material carriers of the ‘eternal’ and unchanging Latin forms.²⁹

A brief summary of his teaching demonstrates Tournemire’s prioritization of knowing how to treat plainchant themes at the organ. James Frazier discusses Maurice Duruflé’s time studying with Tournemire, describing Duruflé’s lessons as consisting of “accompaniment of a Gregorian antiphon followed by a short, free improvisation on the same theme, a *fugue d’école*, a free improvisation in the form of the first movement of a sonata with only one theme, and then a piece from the repertoire.”³⁰

Although it is helpful to explore compositions and writings of organists to understand their style of improvisation better, the best way to gain this understanding is

²⁸ Gotlund, 31.

²⁹ Schloesser, 282-283.

³⁰ Frazier, “In Gregorian Mode,” 8.

to listen to organists as they actually improvise. Fortunately, this is possible due to Tournemire's famous recordings of 1930, which took advantage of the relatively new recording technology that enabled more effective recordings of organ music.³¹ These recordings for the *Polydor* label consist of eight works: Franck's *Choral in a minor*, two movements from Tournemire's *L'Orgue Mystique*, and five improvisations by Tournemire (three of which were on plainsong themes: *Ave Maris Stella*, *Te Deum*, and *Victimae Paschali*). This series is also important because it is a rare recording of the organ at Ste-Clotilde built by Aristide Cavaillé-Coll while it was still in its original state.

The organ at Ste-Clotilde is considered one of Cavaillé-Coll's finest instruments. Though it did not compare in size to Cavaillé-Coll's other instruments at St-Sulpice or the Cathédrale Notre-Dame de Paris, it is one of the few that Cavaillé-Coll planned as an original instrument rather than rebuilding or adding to an existing French Classic instrument. This builder's instruments allowed the music being composed and improvised to move in an entirely different direction than organ music before the French Revolution. In addition to the shift to a more orchestral sound and design of the instrument, new technologies made certain performance techniques far more accessible for the organist.

Two of the major changes introduced by Cavaillé-Coll were the ventil system and the expression pedal. The ventil system allowed the organist to quickly add and take away registrations with the simple depression or release of a pedal. Each division had

³¹ Teel, 28.

dual windchests—one which was always engaged and another which contained the chorus reeds and upper work and could be engaged by depressing the ventil pedal with the foot. This innovation allowed the organist to change the registration while playing (typically by adding and taking away the chorus reeds, higher-pitched stops, and mixtures) without the need for registrants or having a free hand. An example of the Grand Orgue division is contained in Table 3.1 to show which stops were located on each chest.

Table 3.1

Sainte-Clotilde Organ: Grand Orgue Division

Fonds chest	Anches chest
Montre 16	<i>Octave 4</i>
Bourdon 16	<i>Quinte 2 2/3</i>
Montre 8	<i>Doublette 2</i>
Flûte Harmonique 8	<i>Plein-jeu VII</i>
Bourdon 8	<i>Bombarde 16</i>
Viole de gambe 8	<i>Trompette 8</i>
Prestant 4	<i>Clairon 4³²</i>

Despite the addition of pistons since this technology, this type of registration change is often still called for in contemporary French organ music and is still possible on some French organs. The second major change introduced by Cavaillé-Coll is the expression pedal, which allows a change in dynamic by opening and closing large shades in front of the division to which it is assigned (in the case of Ste-Clotilde at the time of the recordings, just the Récit). Cavaillé-Coll's expression pedal was on a spring and

³² Smith, 60.

could only be held fully open, fully closed, or at the halfway point without the organists' keeping their foot on the pedal. This instrument is one that inspired the registrations for the majority of Franck's organ works, which Tournemire knew so well. It is also the organ on which Tournemire recorded his improvisations before significantly altering its tonal resources over the next few years.³³

This reconstruction of the improvisation on 'Victimae paschali' differs from the other two works cited in this paper in two significant ways. The first is that the original improvisation was commercially recorded and is available to the public. The other difference is that the reconstruction was not done by Tournemire himself, but by one of his students, Maurice Duruflé, in 1958. James Frazier describes this improvisation being reconstructed:

In 1958 Duruflé reconstituted and published the improvisations and dedicated them "En souvenir de mon Maître Charles Tournemire" [In memory of my teacher Charles Tournemire]. It was a monumental task and a touching tribute. There is no available evidence, however, as to who might have authorized Duruflé to reconstitute these improvisations. Indeed, Tournemire himself objected to their being reconstituted and published. On several occasions Felix Aprahamian urged Tournemire to do exactly this, but he always refused, insisting that the works were intended as improvisations, not as pieces to be learned and performed by other organists.³⁴

There have been recent studies and more exact reconstructions comparing the differences between the original improvisation, the score, and various performers'

³³ Smith, 75.

³⁴ Frazier, 37.

recordings of the same work. This would undoubtedly be true for Dupré's *Symphonie-Passion* and Latry's *Salve Regina* as well, as they were reconstructed well after the performance with no way of remembering exact details of the improvisation. This type of study would also be greatly impacted by the technology available today to hear the recordings, compared to what Duruflé used in 1958.

Victimae paschali occurs as a sequence chant during the Easter Sunday liturgy and is typically attributed to Wipon of Burgundy (d. 1050).³⁵ Despite the regular appearances of sequences in the 12th century and later, the *Victimae paschali* was one of only five sequences that remained following the Council of Trent (1554-1563).³⁶ The text of this chant describes the victory of Christ over death.

This improvisation's primary motif occurs in the first verse of the chant (more specifically, the opening eight notes of the chant). It first appears on tutti organ in a homophonic statement, quickly establishing the theme. Following a one-measure pause, it sounds again, nearly identically, to begin the development of the chant. The eight-note motif occurs multiple times throughout the work, with different metric arrangements each time (see Examples 3.1). Each time it occurs, it introduces a new musical idea. Since this eight-note motif is the only portion of the chant that is used through the majority of the piece, Tournemire does not appear to give close attention to any specific words or

³⁵ *Liber Usualis*, 642

³⁶ Apel, 31.

phrases from the text. Instead, Tournemire appears to give this work a narrative form that is through-composed in the spirit of the chant text.

Moderato $\text{♩} = 72$ Rit. $\text{♩} = 46$ Largo $\text{♩} = 46$ Rall.

G. P. R. *ff*

(G. P. Péd. Fonds 16-8-4)

Péd. G. P. R. *p*

Poco rit.

mf *cresc.* *f*

Lento $\text{♩} = 56$

mf *p*

, Hautbois

Largo $\text{♩} = 50$ Poco rit. Pre

fff *p*

Example 3.1. Varying Metric Arrangements of the 8-note Motif.

Rather than using specific motifs from the chant, Tournemire uses a variety of harmonies, textures, and registration colors to depict what is happening in the text. In measures 59 and 60, the large dissonant chords can be seen as portraying the battle between life and death in dramatic fashion. Measures 63-68 depict the death of Christ through an unwinding dirge-like passage that concludes with a final statement of the motif in this section (though it is briefly interrupted in measure 69). Measure 73 introduces the mournful Mary, characterized by the *Voix Humaine* on the Récit and the *Flûte Harmonique* on the Positif. This passage could be seen as representing the text “Dic nobis Maria, Quid vidisti in via?” (Speak, Mary, declaring what you saw, wayfaring). As she describes what she saw, she moves from her sorrow of the crucifixion to the joy of the resurrection. Measures 85-88 may depict the empty tomb in a slow ascending passage beginning on the Récit Fonds and Hautbois, engaging the Récit ventiel to add higher-pitched stops and reeds in measure 86. The glory of the resurrection could be seen in the long ascending line, gradually building in sound with a crescendo controlled by the swell expression pedal through measure 93. This depiction aligns with the text in the chant “Sepulcrum Christi viventis, Et gloriam vidi resurgentis” (The tomb of the living Christ, and the glory of the Risen One).

In measure 94, the text “Angelicos testes, sudarium, et vestes” (I saw the angelic witnesses, The napkin and the linen cloths) can be seen as depicting the angels in a way that is similar to Messiaen’s later treatment of the same imagery in the “Les Anges” movement of his *La Nativité du Seigneur*, composed only a few years after the recording

of this improvisation. This virtuosic transition continues with the addition of the Grand Orgue and Pedal *Anches* and concludes with an equally virtuosic pedal passage that serves as linking modulatory material to return to the original key for the recapitulation of the *Victimae Paschali* theme. The restatement is particularly dramatic because the theme has been absent from the middle section of the piece. This recapitulation begins a much lengthier playing of the chant than the eight-note motif heard to this point. Measure 108 initiates a series of four phrases, each starting with a statement from the *Victimae paschali* and ending with a rapid passage that is very celebratory in nature (see Example 3.2 for one example).



Example 3.2. First Phrase of the Chant with Celebratory Interruption.

Following a brief pause, the next phrase of the chant begins. These statements are a nearly literal quotation of the first two phrases of the chant (though the fourth statement is a truncated paraphrase of the last half of verse two). These phrases lead into an exultant coda that concludes with one final statement of the eight-note motif heard throughout the piece. Though the musical portions of the chant heard here are actually from the beginning of the chant, each phrase which is played in a *Largo* tempo is interjected with a different celebratory flourish depicting the jubilation of Christ's victory over death.

CHAPTER IV

OLIVIER LATRY AND SALVE REGINA

Olivier Latry is one of the leading international organists of the present day. Latry was born in Boulogne-sur-Mer, France, in 1962 and began his musical studies at the age of seven. While at the Academy of Music at St. Maur-des-Fossés he studied with Gaston Litaize (1909-1991). From 1981- 1985, Latry was *Organist Titulaire* at Meaux Cathedral until he won a competition for one of three posts as Titular Organist at Cathedral Notre-Dame de Paris at the age of 23—a post he still holds. In 1990, Latry succeeded his teacher, Litaize, at St. Maur-des-Fossés. He held this post until 1995 when he became a professor at the Paris Conservatory, where he still teaches with Michel Bouvard.³⁷

The *Salve Regina* chant is one of the most famous Marian Antiphons, sung in the evening during the Ordinary Time between Easter and Advent. The chant is historically attributed to a number of authors, including Bernard of Clairvaux, Peter of Compostela, Adhemar de Monteil of Puy, Herman the Cripple, St. Athanasius, John Damascene, and Pope Gregory IX.³⁸ Fr. Juniper Carol suggests that the antiphon occurs in evening services because of the historic monastic practice of beginning the chant in the chapel and continuing it in procession to their sleeping areas.³⁹

³⁷ Latry, bio.

³⁸ Frisk.

³⁹ Ibid.

Latry's original improvisation of this work occurred in 1999 at the University of Kansas. It was performed on the Helmut Wolff organ, built in 1996. This organ resides in Bales Recital Hall on campus, which was designed specifically around the organ. The stoplist (found in the appendix) is French symphonic in nature.⁴⁰ Latry first performed the published work *Salve Regina pour orgue*, based on the improvisation, on October 9, 2007, at Cathédrale Notre-Dame de Paris with organ, baritone solo, and choir. He recorded it on the Hortus label (Hortus 056) at Notre-Dame. Latry composed the work in seven verses, each a meditation on the incipit from the *Salve Regina* chant sung by a soloist at the beginning. Though the incipit is not mandatory, according to Latry, it is advisable to include the sung chant for the organ verse to have a greater impact. The work is written one step higher than the original chant in the *Liber Usualis*.

Latry played the American premiere of the published work in New York City as part of a program in which he was awarded the International Performer of the Year award by the New York City chapter of the American Guild of Organists. In his program notes for this performance, Latry describes the project as beginning not at the improvisation in 1999, but in his childhood.

The actual project, however, originated much earlier, for it was inspired to me by what is commonly called 'the great *Salve*', which I learned and sang as a child. Father Jacques Wiel, then in charge of Saint Michel church in Boulogne sur Mer (where I received a religious education and started playing the organ), had set up a children's choir and taught us Gregorian chant. Among other things, we sang a

⁴⁰ https://music.ku.edu/organ/wolffopus40#the_spirit_of_the_organ

particular anthem which he explained to us, drawing parallels between the melisma and the spiritual meaning of the piece.⁴¹

This reflection reveals the deep significance of Gregorian chant not only in Latry's music education but in his religious formation more broadly.

Verse one of the work is based on the text "Salve Regina, mater misericordea" (Hail, Queen, mother of mercy) with the instruction: "Avec la liberté du chant grégorien" (with the freedom of Gregorian chant). The verse starts with the chant in the highest voice, using the portion of the chant before the half bar as the motivic material. The chant is heard the first time with alternating intervals occurring with it in the right hand. In measure 5, the same phrase begins on an E, though this time planed at the interval of a fourth. In measure 9, it is raised again to begin on a G, this time with the planing based on the interval of a fifth. All of this modulation occurs over close, oscillating harmonies played in the left hand and pedal (with the pedal only coupled to the manuals and no independent stops used). The registration of simple 8' bourdons with this treatment creates an open mystical affect appropriate for this prayer to the Virgin Mary.

Verse two is based on the text "Vita, dulcédo, et spes nostra, salve" (Hail, our life, our sweetness, our hope). Despite the melody of the chant being identical to the first verse, the musical treatment in this verse is quite different. Latry treats the ascending five notes of "et spes nostra" (and our hope) as a motivic idea that is repeated with increasing

⁴¹ Latry, program notes.

energy (*En animant toujours*), adding 8' foundation stops each time to create the sense of increasing hopefulness. In measure 22, the music with the text “*Vita, dulcédo*” (life, sweetness) soars over everything in parallel fifths with a sense of freedom not previously experienced in the movement. This freedom with the open sounds of parallel fifths creates a sense of life bursting out of the preceding idea of hope. As it is repeated, a descending four-note pattern begins to unwind the energy of the movement. This pattern creates an interplay with the four notes of the “*salve*” idea from measures 31-35 (Example 4.1). In measure 36, a harmonically altered version of the first three notes of the “*salve*” in the left hand creates a descending pattern below the leading tone before resolving in measure 40. The final resolution to tonic begins a rolling effect based on the initial “*et spes nostra*” theme before a final “*salve*” ends the verse.



Example 4.1. ‘Salve’ Motif.

Verse three uses the portion of “*Ad te clamámus, éxsules, filii Hévae*” (To you we cry, banished children of Eve). The opening of this verse, played on full foundations and reeds at 8', uses the notes of the chant before the first half bar for the text “*Ad te clamámus*” (“To you, to you, to you we cry!”) in a declamatory fashion. The first two measures present the opening triad of the chant in each measure. The third measure begins in the same manner but finishes the musical phrase. This four-measure passage

repeats four times, the first two iterations beginning on E and the second two beginning on G. Measure 17 introduces rapid writing in triads that spell out the second half of the phrase “éxsulses, filii Hévae” repeatedly without interruption. Measures 18-19 and 22-23 each contain a juxtaposition of all three parts of the chant occurring simultaneously. The right hand continues the “éxsulses, filii Hévae” idea as the left hand plays the “clamamus” phrase with the instruction to “bring out,” all underpinned by the triad spelling out the “ad te” motif in the pedal. The three ideas continue, passed back and forth as the verse draws down, with one final “ad te clamamus” (as heard at the beginning of the verse) played clearly before the final cadence.

Verse four is based on the text “Ad te suspiramus, geméntes et fléntes in hac lacrimárum välle.” (To you we cry, mourning and weeping in the valley of tears.) The portion of the chant used for this verse is “Ad te suspiramus” (To you we cry). The chant first appears in measure 4, each note occurring as the downbeat of five successive measures spelling out the text “Ad te suspiramus” (To you we cry). The tempo designation of “Sombre, implacable” with the tones of the chant only heard one at a time creates a sense of timelessness similar to the affect of Olivier Messiaen’s *Le Banquet Celeste* (tempo marking *Très lent, extatique*). Both works create a sense of exact timing, but in a very slow manner. Latry played three complete cycles of Messiaen’s works the following year in Paris, New York, and London.⁴² Therefore, Messiaen’s unique musical language would have been prevalent in Latry’s preparations around the time of this

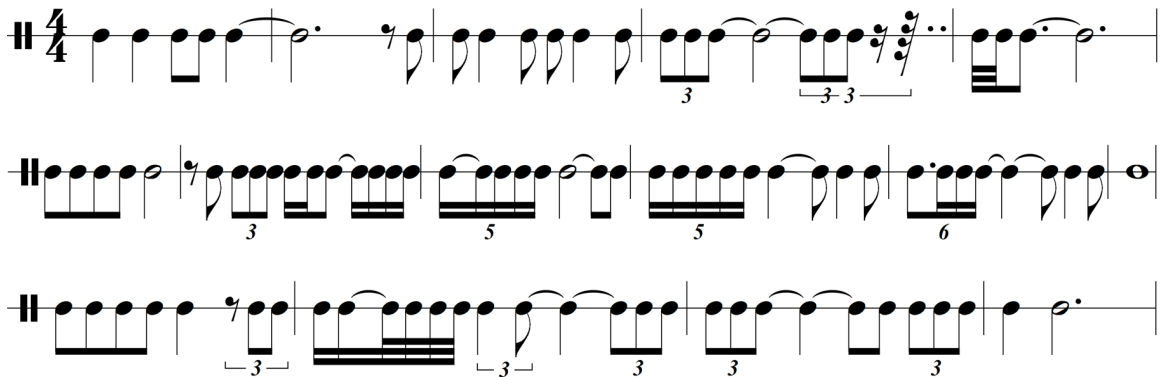
⁴² Latry, bio.

improvisation. Messiaen's description of each of these notes depicting falling drops of water parallels this depiction of mourning and weeping in Latry's own work. In both pieces, similar use of mutations creates a comparable sound. Though Messiaen's use of this sound occurs in the pedal, Latry uses the Récit suboctave coupler, which duplicates the sound one octave lower, to move the sound of the chant into the same general range as *Le Banquet Celeste* while played on the Récit. The chant occurs twice in this manner. In measure 18, though the chant is not heard, the ascending notes create the same affect. As registration builds and the notes are played twice as fast (every two beats instead of each downbeat), a sense of urgency develops. Latry continues this building process by adding registration and thickening the texture until the resolution to a perfect fifth in measure 42. In measure 43, a new figure of crying out is introduced with descending chromaticism in the right hand and with a descending pattern in the left hand in a slightly slower figuration (quintuplet as opposed to a sextuplet), evoking a sense of longing. This pattern repeats through a continuing crescendo until measure 55, when declamatory appoggiaturas are used through a decrescendo to resolve to the registration of 8' fonds. Although the chant is not heard again, the opening rhythmic idea of the movement occurs again through a composed ritardando to the conclusion.

Verse five is based on the text "Eia ergo, Advocáta nóstra, illos túos misericordes óculos ad nós convérte" (Turn then, most gracious advocate, your eyes of mercy towards us). The opening solo on the cromorne plays the middle of the chant, playing the word "misericordes" (merciful) with the tempo description of "profound." Following the

frenetic crying out of the preceding movements, this melody above a simple chordal accompaniment provides a warm contrast. Following a period of chromaticism (planing at the interval of a fourth), the final phrase of the chant appears on the Récit strings along with the chordal accompaniment. Beginning on beat 4 of measure 31, the text of “ad nos converté” (turn to us) occurs three times, with the third repetition at half speed, leading into the final resolution.

Verse six approaches the text “Et Jésus, benedictum fructum ventris tui, nobis post hoc exilium ostende” (And after our exile, show us Jesus, the blessed fruit of your womb). This entire verse is played over a plodding pedal line depicting a mournful march, each measure containing a descending four-note pattern. The opening four notes of “Et Jésus” (and Jesus) are heard at the beginning, seeming to create a canon at every two measures. Each of these first statements is an augmented statement of the written chant rhythm. The final entrance in measure five, still beginning as an augmented statement of the chant rhythm, begins a full statement of the chant to the half bar “Et Jésus, benedictum fructum ventris tui” (And Jesus, the blessed fruit of your womb). This phrase, or a slight variant, repeats seven times, each time with a significant increase in registration. Each repetition also becomes more rhythmically active, making each statement more emphatic than the one preceding it (see Example 4.2 for a rhythmic depiction of selected rhythms by which the same portion of the chant is heard).



Example 4.2. Examples of Rhythmic Variants of the Chant.

This pattern continues until bar 39, where the first sense of a resolution occurs. This measure includes the addition of the pedal reeds (under an already existing tutti in the manuals), with the pedal line continuing, now played in octaves to create an even greater sense of grounding. Beginning in this measure, the second half of the phrase, “nóbis post hoc exsilium” (after our exile) sounds for the first time. This phrase only appears in its entirety once, followed by more rhythmic gestures that chromatically lead to a dramatic resolution on octave F-sharps. Following this resolution, the word “ostende” (show to us) is clearly heard in octaves—a stark contrast to the chromatic progression preceding it. This phrase is quickly and dramatically resolved to octave B’s, with an underpinning pulse that continues through the end of the movement. Also contained under the octave B’s are three separate sixteenth-note articulations that could be seen as depicting the nails in the cross, followed by a final statement using slightly more weight due to its notation of triplets instead of sixteenth notes. This depiction of the cross idea is similar to Dupré’s treatment of the same nature in measures 76-83 in the

“Crucifixion” movement of his *Symphonie-Passion*: both have similar decrescendos from the final declamatory statement to some of the softest sounds of the instrument.

The final verse is on the text “O cléments, O pia, O dūlcis Virgo Maria” (O clement, O loving, O sweet Virgin Mary). This movement is the only one of the work that is directly connected to the previous movement with no pause. It is also the only movement that contains a simple accompaniment under the chant that is sung at the beginning of it instead of the chant being sung a capella. Measures 2-8 contain the same quintuplet idea that concludes verse 6, continuing the connection between the two verses. The chant theme again interrupts this pattern, this time by the first melodic idea played in the movement as a literal playing of the chant “O cléments, O pia, O dūlcis.” It is played in an unmeasured bar, with the composed rhythms closely copying the rhythm of the chant. The final notes of the chant, “Virgo Maria,” then appear on the *Fonds doux* in a 2-bar phrase. These two bars are answered by an echo of the same length. This idea repeats ten times, each time with a significant registration increase, reaching full organ by the final statements. The final portion of this section culminates in repetitive chords, creating a festive celebration of the Virgin Mary. This idea is abruptly interrupted by the registration change from full organ to simply the Récit strings. Here, the final statement sounds twice more, with the final three notes in measures 62 and 66 occurring significantly faster each time, maintaining the established G-natural above an E-major chord. This treatment creates more of a gestural figuration than a melodic idea. The piece

concludes with three longer chords, resolving on a pianississimo E-major chord, fully resonating the reflective text depicting the “loving, sweet Mary” in this verse.

This piece demonstrates an improvisateur with a deep understanding of this text and a desire to convey this interpretation to the listener. Every aspect of this work can be traced back to the original chant, whether the chant is clearly heard or not. In his program notes, Latry describes the work by concluding:

All Christians have gone through moments of deep faith, joy, doubt, incomprehension, despair, rebellion, hope, bliss and beatitude . . . This is what I wanted to express through the melody which has been haunting me for so many years, its influence constantly revived through my duties at Notre Dame cathedral where, every evening before the closing of the gates, the faithfuls’ last prayer is an invocation to the Virgin Mary.⁴³

⁴³ Latry, program notes

CHAPTER V

CONCLUSION

Though each of these organists treated their respective chants in different ways, the three works studied here provide valuable insight into how these master improvisateurs might treat the material from the *Liber Usualis* that was so prevalent in their routine liturgical playing. This is especially important for the works of Dupré and Tournemire, who made very few recordings of their liturgical improvisations, partially due to the limitations of recording in their times. Though recordings and videos of Latry improvising in liturgical settings are readily available, the *Salve Regina* is his only published work for organ, emphasizing the importance of both chant and improvisation as part of his musical language.

An examination of each of these treatments provides insight into how an organist might use a brief portion of a chant to depict something as broad as an entire liturgical season, as Dupré did in his *Symphonie-Passion*. As Tournemire did, they may use the same brief motif repeatedly as the basis of a large-scale improvisation that can be seen as depicting a narrative by creating different atmospheres using various compositional or registration techniques. They may also deconstruct and delve deep into the text to draw out specific words or phrases from the chant, as Latry did.

Each composer uses form in distinct ways. Dupré's *Symphonie-Passion* has the clear overarching form of a four-movement symphony, with each movement incorporating a single chant to depict a liturgical season based around Jesus' life, death, and resurrection. Each movement also contains its own form. The first movement, *Le Monde dans l'attente du Sauveur*, is in ABA form. The opening section is used to depict the restlessness of the world before Jesus' birth, while the middle section introduces the chant as a clear opposition to the chaotic style of the opening section. The third section of the movement juxtaposes the melodic idea established in the A section with the chant established in the B section to ultimately depict the triumph of good over evil. The *Nativité* movement is a triptyque depicting various characters around the manger, with the third section being used simply to incorporate the *Adeste Fidelis* tune. The *Crucifixion* movement is also in three distinct parts, with the third part solely based around that movement's chant, the *Stabat Mater*. It is interesting that the two middle movements of this symphony are each composed in three distinct and unique sections. The *Resurrection* movement is written in two large sections, though the chant motif of *Adoro te* is heard throughout and not specifically tied to a particular section. This is the only movement that treats its corresponding chant in this way.

Tournemire uses an overarching ABA form in his *Choral Improvisation sur le 'Victimae Paschali,'* with the middle portion being interpreted as depicting the Virgin Mary. His use of form is the least impactful to the overall affect of any of the works in this study.

Latry composed a multi-movement work based on one specific chant. Each of the seven verses is used to pay close attention to and create the appropriate affect for the text of a specific phrase of the chant. In a complete rendition of this work, the chant melody is heard in its entirety, making it unique in this study. Although some of the verses could stand alone musically (except the final two, which are connected), they are more effective as a complete work. This characteristic makes it distinct from even the Dupré *Symphonie-Passion*, where each specific movement can easily stand alone, especially when used in the context of a service within a specific liturgical season.

Each of the three improvisateurs uses differing rhythmic treatments of the motifs for different effects. Dupré uses a basically metric rhythm for his initial statement of the *Jesu Redemptor* in *Le Monde dans l'attente du Sauveur*. This rhythmic idea changes slightly when it is juxtaposed at its return in measure 211, although only to line up with the 5/8 idea occurring in the canonic treatment of the motif between the top voice and pedal. In *Nativité*, he uses a literal rhythmic treatment of the *Adeste Fidelis* tune, a tune already composed in a meter (the only metric theme from the *Liber Usualis* that is explored in this study). The first significant rhythmic differentiation between the original chant rhythm and the motivic rhythm in the work is heard at the entrance of the *Stabat Mater* in measure 92 of *Crucifixion*. By only providing one note of the chant every three beats at a low and weighty pitch level, the affect of the chant is clearly portrayed. Dupré treats the *Adoro Te* chant in a rhythmically similar way, composing in much longer notes than are written in the original chant. This treatment creates a different, more restful

atmosphere than the *Stabat Mater*, this time creating a foundation supporting contrapuntal writing above and around it rather than making the chant the sole focus.

Tournemire relies heavily on rhythmic alterations to create different affects throughout his improvisation on the *Victimae paschali* chant. From the crisp and articulate opening of the work to the legato passage at a *Lento* tempo in measures 61-62 following the perceived battle between good and evil, the eight-note motif based on the chant incipit is treated in a variety of ways throughout the work to create different affects, as demonstrated in the previous examples.

Latry uses rhythmic alterations to create a variety of moods throughout this work. He uses free chant-like rhythms—sometimes literal statements of the chant when appropriate—to create a meditative or prayerful mood, particularly in the opening passage of the work, the *salve* motif in measure 22 of verse two and measure 9 of verse seven. He also takes great freedoms with the rhythmic treatment of portions of the chant, with two vastly different approaches seen between verse four and verse six. In verse four, Latry presents the chant one note per measure at the initial entrance. This is comparable to Dupré's aforementioned treatment of the *Stabat Mater*. Verse six demonstrates Latry's ability to take the rhythmic treatment in the opposite direction, stating it faster each time it is restated, with the rhythmic drive of the passage clearly prioritized over the original rhythm of the chant.

On the organ, one of the most unique ways for the instrument to impact the affect of a piece is the use of registrations. Each of these composers indicates a variety of

registration colors to portray different moods throughout the work. Dupré uses the widest variety of registrations in treatments of the same chant subject. This is particularly true with the *Jesu Redemptor* and *Adoro te* chants, each being introduced with a much softer registration (*Jesu Redemptor* on a solo *Hautbois* and *Adoro te* on a softer pedal sound coupled only to the *Récit*) and then ending their respective movements at full organ. This would seem to indicate the importance which Dupré attaches to the overarching structure of the movement rather than the depiction of any specific portion of the text. The clearest example of creating a specific affect based on the text is in the treatment of the *Stabat Mater*. The entrance of the melody in measure 99 on the fully enclosed *Récit Gambe* against a sighing figure played on the Bourdon of the Positif creates the poignantly empty and sorrowful mood appropriate for this text.

Tournemire appears to use registration to a lesser extent than the others to create varying affects. The improvisation is essentially played on varying levels of the *anches*. The notable exception to this registration begins in measure 73 with the entrance of the *voix humaine* in the section interpreted as depicting Mary. The preceding decrescendo by removal of the *anches* (measures 61-72) can be seen as depicting the death of Christ. The addition of the levels of *anches* and the gradual opening of the *Récit* expression from measures 85-94 can be interpreted as depicting the empty tomb and the resurrection of Christ.

Latry uses registration to paint specific moods throughout the *Salve Regina*. This is immediately evident with the organum treatment played on the bourdons, creating a

sense of mystery and reverence to Mary. Verse three uses a full registration to depict “crying out.” In measures 18-19, the left-hand figuration is played on a different manual with an even fuller registration to draw attention to the text “clamámus.” Verse four demonstrates the use of registration that could be interpreted as mimicking Messiaen’s registration from *Le Banquet Céleste*. This is used to create the same affect of tears or drops of water that Messiaen strove for in his work. In verse seven, the entrance of the chant in measure 9 in a higher register of the Flûte harmonique creates the mood surrounding the loving and sweet Virgin Mary. The most noticeable change in registration occurs in verse seven (measure 58), where there is a sudden shift from full organ and its jubilation to the Récit strings and a deeply reverent affect to conclude the work.

Each composer also uses varying textures to create different affects throughout the compositions. As mentioned in the use of registrations, Dupré treats both the *Jesu Redemptor* of the first movement and *Adoro te* of the final movement in different ways within each of their corresponding movements. The *Jesu Redemptor* is first heard on a solo voice against a single line on the positif *Dulciane*. As the texture of the work thickens through the return of the A section, the chant motif simply surrounds it with a canonic treatment beginning in measure 211. Similarly, the *Adoro te* is first heard in the pedal with a single voice in the manuals wandering above it. As the texture thickens over the course of the movement, the chant remains prominent, particularly with the pedal entrance in measure 153 under the firmly-established toccata figuration. The *Adeste*

Fidelis chant is clearly heard in “Nativité” around a simple accompaniment, very much in line with the affect of simplicity portrayed in the rest of the movement. The *Stabat Mater* heard in the Crucifixion provides the starkest contrast of texture within a single movement to be found within this symphony. Following a lengthy passage of increasingly thickening texture and full chords depicting the nails being driven into the cross, the *Stabat Mater* appears in a sparse texture as a sharp contrast to the preceding musical ideas. The simplicity of the chant over a simple sigh figuration in the left-hand clearly depicts the sorrow felt following Jesus’ death.

Tournemire uses a thick texture throughout the *Victimae Paschali*, often adding trills or similar patterns in the inner voice to create aurally an even thicker texture. Even during the middle section beginning in measure 73, the texture remains relatively dense. It becomes slightly thinner in measures 82-84, with the right-hand Flûte passage being the only solo line throughout the entire work. As registration builds in the following measures, the texture immediately begins to thicken, with the figurations returning in measure 88.

Latry uses varying textures throughout his *Salve Regina* to create distinct affects around the texts. This is immediately apparent in the opening measures with his use of organum style writing (though not exact organum) to create a sense of mysticism around the Virgin Mary. This idea is replicated in strict organum writing in verse two with the entrance of the chant melody in measure 22. Verse four begins with a thin texture, using a sixteenth-note passage to create the opening atmosphere. Though this section is earlier

interpreted as mimicking Messiaen's *Le Banquet Céleste*, the texture here is quite different from the sustained chords used by Messiaen. Latry uses a thickening texture along with added registrations to create more sound throughout the verse, with a thinning texture likewise corresponding with the decrescendo through the end of the verse. Verse five demonstrates a return of the organum idea so prevalent in the first two verses. This idea begins in measure 23 and continues until measure 35. Verse six exhibits perhaps the clearest use of texture to draw attention to specific words of the entire work. Each time that the first phrase of the chant is heard fully (beginning in measure 5), the texture gets thicker. This again corresponds with the addition of registration each time. This idea continues through measure 47. In measure 48, with the notes corresponding to the word "osténde" (show to us), the texture is completely scaled down to unharmonized octaves soaring out. The remainder of the verse is a thinning of the texture, again corresponding to removing registration, concluding with a simple right-hand octave on the Récit strings. Latry uses a similar treatment through the final verse following a simple solo statement of the chant in measure 9, in a higher register of the Flûte harmonique. Following the thickening of the texture and registration, the thickest texture and fullest registration immediately shift to a simple octave on the Récit strings for an introspective ending to the work.

Studying each of these works provides an organist the opportunity to examine different methods that he or she might incorporate to create a specific affect within their own improvisations. Whether improvising full symphonies, or more likely, creating a

short improvisation within a liturgical setting, the organist can utilize a variety of techniques to create their own template to use with a specific chant or hymn tune. Though the works in this study all originated from the *Liber Usualis* and, with the exception of ‘Adeste Fidelis,’ were unmetred chants, these ideas can be transferred to many other chants or hymn tunes. Though some of the theology in these texts is specifically Catholic, the overarching ideas can certainly be transferred to depict many similar ideas in text painting within Protestant services and hymn tunes as well. Even a simple study of only the registrations to depict specific moods could be beneficial to a skill as prevalent as hymn-playing.

Despite the vast difference in each improvisateur/composer’s treatments of the various chants, there is no doubt that each of these masters was fully in control of both the art of improvisation and the treatment of the chants upon which they were improvising. Each of these works provides a valuable visual and aural record of what some of the greatest improvisers of the twentieth-century were able to create using the same resource of the *Liber Usualis*.

Though describing Dupré, the following illustration can be used to describe all three at their craft: as Graham Steed was discussing the atmosphere that Dupré created at St-Sulpice with Georges Humbrecht, the *maître-de-chapelle*, Humbrecht described it by saying “‘When Dupré improvised he prayed.’ As for the other organist, he shrugged his shoulders, saying ‘He improvises, but he does not pray.’”⁴⁴

⁴⁴ Steed, 37.

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APPENDIX A

CHANT TEXTS AND TRANSLATIONS

<p>Jesu, Redemptor omnium</p> <p>Jesu, Redemptor omnium, Quem lucis ante originem Parem paternæ gloriæ Pater supremus edidit.</p> <p>Tu lumen, et splendor Patris, Tu spes perennis omnium, Intende quas fundunt preces Tui per orbem servuli.</p> <p>Memento, rerum Conditor, Nostri quod olim corporis, Sacrata ab alvo Virginis Nascendo, formam sumpseris.</p> <p>Testatur hoc præsens dies, Currrens per anni circulum, Quod solus e sinu Patris Mundi salus adveneris.</p> <p>Hunc astra, tellus, æquora, Hunc omne quod cælo subest, Salutis Auctorem novæ Novo salutatur cantico.</p> <p>Et nos, beata quos sacri Rigavit unda sanguinis; Natalis ob diem tui Hymni tributum solvimus.</p> <p>Jesus, tibi sit gloria, Qui natus es de Virgine, Cum Patre, et almo Spiritu In sempiterna sæcula.</p>	<p>Jesus, the Redeemer of all, Who, being the equal of the Father's glory Was begotten of the Sovereign Father Before the beginning of light.</p> <p>Thou light and splendor of the Father, Thou never-failing hope of all, Give ear to the prayers Why Thy servants throughout the world pour forth.</p> <p>Remember, O Creator of the world, That in being born Thou didst once assume the form of our body From the sacred womb of a Virgin.</p> <p>The present day recurring in the course of each year, bears witness to this, That Thou alone didst come forth from the bosom of the Father, The salvation of the world.</p> <p>The stars, the earth, and the seas, And every creature under heaven Doth greet Him with a new canticle, As the author of the new salvation.</p> <p>We also, Whom the sacred stream of Thy blood hath cleansed, Pay Thee the tribute of a hymn on Thy birthday.</p> <p>O Lord, the Virgin-born, to Thee Eternal praise and glory be, Whom with the Father we adore And Holy Ghost forevermore.⁴⁵</p>
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⁴⁵ Translated by Rev. Mathew Britt, O.S.B., 101.

<p>Adeste Fideles</p> <p>Adeste fideles læti triumphantes, Venite, venite in Bethlehem. Natum videte Regem angelorum: Venite adoremus (3×) Dominum.</p> <p>En grege relicto, humiles ad cunas, Vocati pastores adproperant: Et nos ovanti gradu festinamus,</p> <p>Stella duce, Magi Christum adorantes, Aurum, thus, et myrrham dant munera; Jesu infanti corda praebeamus.</p> <p>Pro nobis egenum et fœno cubantem, Piis foveamus amplexibus. Sic nos amantem quis non redamaret?</p> <p>Cantet nunc ‘Io!’ Chorus angelorum; Antet nunc aula caelestium: ‘Gloria in excelsis Deo!’</p> <p>Ergo qui ntaus Die hodierna, Jesu, tibi sit Gloria, {atris aeterni Verbum caro factum.</p>	<p>Come, all ye faithful, Joyful and triumphant, O hasten, O hasten to Bethlehem; See in a manger The Monarch of Angels. O come let us worship Christ the Lord.</p> <p>See how the shepherds Summoned to his cradle, Leaving their flocks, draw nigh to gaze! We, too, will thither Bend our heart’s oblations</p> <p>Lo, star-led chieftains, Magi, Christ adoring, Off him incense, gold and myrrh; We to the Christ-child Bring our hearts’ oblations.</p> <p>Child, for us sinners, Poor and in the manger, Fain we embrace thee with love and awe; Who would not love thee, Loving us so dearly?</p> <p>Sing, choir of angels! Sing in exultation! Sing, all ye citizens of heaven above: ‘Glory to God In the highest.’</p> <p>Yea, Lord, we greet thee, Born this happy morning; Jesu, to thee be glory given, Word of the Father Now in flesh appearing.⁴⁶</p>
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⁴⁶ Keyte and Parrot, 241.

<p>Stabat Mater</p> <p>Stabat mater dolorosa Iuxta crucem lacrimosa Dum pendebat Filius</p> <p>Cuius animam gementem Contristatam et dolentem Pertransivit gladius</p> <p>O quam tristis et afflicta Fuit illa benedicta Mater Unigeniti</p> <p>Quae morebat et dolebat Pia Mater dum videbat Nati poenas incliti</p> <p>Quis est homo qui non fleret Matri Christi si videret In tanto supplicio?</p> <p>Quis non posset contristari Matrem Christi contemplari Dolentem cum filio?</p> <p>Pro peccatis suae gentis Vidit Jesum in tormentis Et flagellis subditum.</p> <p>Vidit suum dulcem natum Moriendo desolatum Dum emisit spiritum</p> <p>Eia Mater, fons amoris, Me sentire vim doloris Fac ut tecum lugeam</p> <p>Fac ut ardeat cor meum In amando Christum Deum Ut sibi complaceam Sancta Mater, istud agas, Crucifixi fige plagas Cordi meo valide Tui nati vulnerate</p>	<p>The grieving mother stood Beside the cross weeping Where her son was hanging.</p> <p>Her soul, sighing, Compassionate, and suffering, Was pierced by a sword.</p> <p>Oh, how sad and afflicted Was that blessed Mother of the Only-Begotten!</p> <p>Who mourned and grieved, The pious mother, seeing The pains of her beautiful son.</p> <p>Who is the person who would not weep To see the mother of Christ In such agony?</p> <p>Who could not feel compassion On beholding Christ's mother Suffering with her son?</p> <p>For the sins of his people She saw Jesus in torment And subjected to the scourge.</p> <p>She saw her sweet son Dying, forsaken, While he gave up his spirit.</p> <p>O Mother, fount of love, Make me feel the power of your sorrow That I may mourn with you.</p> <p>Grant that my heart may burn In love of Christ my Lord, That I may be pleasing to him. Holy mother, grant this, Drive the wounds of the crucified one Powerfully into my heart. That of your wounded son</p>
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<p>Tam dignati pro me pati Poenas mecum divide.</p> <p>Fac me vere tecum flere Crucifixo condolere Donec ego vixero.</p> <p>Juxta crucem tecum stare, Te libenter sociare In planctu desidero</p> <p>Virgo virginum praeclara Mihi iam non sis amara Fac me tecum plangere</p> <p>Fac ut portem Christi mortem, Passionis fac consortem, Et plagas recolere.</p> <p>Fac me plagis vulnerari Cruce hac inebriari Ob amorem filii</p> <p>Inflammatum et accensus Per te, Virgo, sum defensus In die iudicii.</p> <p>Fac me cruce custodiri Morte Christi praemunire Confoveri gratia.</p> <p>Quando corpus morietur, Fac ut animae donetur Paradisi gloria. Amen.</p>	<p>Who deigned to suffer for me I may share the pain.</p> <p>Let me truly weep with you, Share the suffering of the Crucified, As long as I live.</p> <p>To stand beside you on at the cross, To join in your weeping, I desire.</p> <p>Virgin of virgins most noble, Do not be bitter with me, Let me weep with you.</p> <p>Make me to bear Christ's death, To share in his passion, And to remember his wounds.</p> <p>Let me be wounded by his wounds, Inebriated inspired by the cross, Because of love for the Son.</p> <p>Inflamed and set on fire, May I be defended by you, Virgin, On the day of judgment.</p> <p>Let me be guarded by the cross, Armed by Christ's death, Cherished by his grace.</p> <p>When my body dies, Grant that to my soul is given The glory of paradise. Amen.⁴⁷</p>
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⁴⁷ Translation adapted from <https://www.stabatmater.info/english-translation/>.

<p>Adoro te</p> <p>Adoro te devote, latens Deitas, Quæ sub his figuris vere latitas; Tibi se cor meum totum subjicit, Quia te contemplans totum deficit.</p> <p>Visus, tactus, gustus in te fallitur, Sed auditu solo tuto creditur. Credo quidquid dixit Dei Filius; Nil hoc verbo veritatis verius.</p> <p>In cruce latebat sola Deitas, At hic latet simul et Humanitas, Ambo tamen credens atque confitens, Peto quod petivit latro pœnitens.</p> <p>Plagas, sicut Thomas, non intueor: Deum tamen meum te confiteor. Fac me tibi semper magis credere, In te spem habere, te diligere.</p> <p>O memoriale mortis Domini, Panis vivus, vitam præstans homini, Præsta meæ menti de te vivere, Et te illi semper dulce sapere.</p> <p>Pie Pelicane, Jesu Domine, Me immundum munda tuo sanguine: Cujus una stilla salvum facere Totum mundum quit ab omni scelere.</p> <p>Jesu, quem velatum nunc aspicio, Oro, fiat illud quod tam sitio: Ut te revelata cernens facie, Visu sim beátus tuæ gloriæ. Amen.</p>	<p>I devoutly adore Thee, O hidden Deity, Who truly liest hidden under the figures. My whole heart subjects itself to Thee, For it finds itself wholly lost in contemplating Thee.</p> <p>Sight, touch, and taste are each deceived in Thee, But by hearing only can we safely believe: I believe whatever the Son of God hath said; Nothing can be more true than this word of Him who is the Truth.</p> <p>On the Cross was hidden Thy Divinity alone, But here Thy Humanity also lies concealed; Nevertheless believing and confessing both, I pray for what the penitent thief did pray.</p> <p>Thy Wounds, I do not see, as Thomas did, Yet do I confess Thee to by my God: Make me ever more and more believe in Thee, Put my hope in Thee, and love Thee.</p> <p>O Memorial of the Lord's death, O living Bread that givest life to man: Grant to my soul ever to live on Thee, And that Thou mayest ever taste sweet to it.</p> <p>O loving Pelican, Jesus Lord, Cleanse me, unclean, in Thy Blood, One drop of which hath power To save the whole world from all its sin.</p> <p>O Jesus, Thou whom veiled I now behold, I beseech Thee that what I so thirst for may happen: That beholding Thee with Thy countenance unveiled, I may be happy in the vision of Thy glory.⁴⁸</p>
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⁴⁸ Rev. Matthew Britt, O.S.B., 191-192.

<p>Victimae paschali</p> <p>Victimae paschali laudes Immolent Christiani.</p> <p>Agnus redemit oves: Christus innocens Patri Reconciliavit peccatores.</p> <p>Mors et vita duello Confluxere mirando: Dux vitae mortuus, Regnat vivus.</p> <p>Dic nobis Maria, Quid vidisti in via?</p> <p>Sepulcrum Christi viventis, Et gloriam vidi resurgentis: Angelicos testes, sudarium, et vestes.</p> <p>Surrexit Christus spes mea: Praecedet suos in Galilaeam.</p> <p>Scimus Christum surrexisse A mortuis vere: Tu nobis, victor Rex, miserere. Amen.</p>	<p>To the Paschal Victim, Let Christians offer the sacrifice of praise.</p> <p>The Lamb hath redeemed the sheep; Christ the Sinless One Hath reconciled sinners to His Father.</p> <p>Death and Life contended Contended in a wondrous encounter: The Prince of Life died indeed, But now reigns living.</p> <p>Tell us, Mary, What sawest thou on the way?</p> <p>I saw the sepulcher of the living Christ, I saw the glory of Him that had risen. I saw the angelic witnesses, The napkin and the linen cloths.</p> <p>Christ, my hope, hath risen: He shall go before you into Galilee.</p> <p>We know in truth that Christ hath risen from the dead: Thou, O victorious King, have mercy on us. Amen.⁴⁹</p>
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⁴⁹ Rev. Matthew Britt, O.S.B., 143.

<p>Salve Regina</p> <p>Salve Regína, Máter misericórdiæ, Víta, dulcédo et spes nóstra, sálve. Ad te clamámus éxsules filii Hévæ. Ad te suspirámus geméntes et fléntes in hac lacrimárum välle. Eia ergo, advocáta nóstra, illos túos misericórdes óculos ad nos convérte. Et Jésum, benedíctum frúctum véntris túi, nobis, post hoc exsílum osténde. O clémens: O pía: O dúlcis Vírgo María.</p>	<p>Hail, holy Queen, Mother of mercy, hail, our life, our sweetness, and our hope. To you we cry, the children of Eve; to you we send up our sighs, mourning and weeping in this land of exile. Turn, then, most gracious advocate, your eyes of mercy toward us; lead us home at last and show us the blessed fruit of your womb, Jesus: O clement, O loving, O sweet virgin Mary.⁵⁰</p>
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⁵⁰ Frisk.

APPENDIX B

CHANT SCORES

Jesu Redemptor Omnium



The music for each verse is the same.

Adeste Fidelis

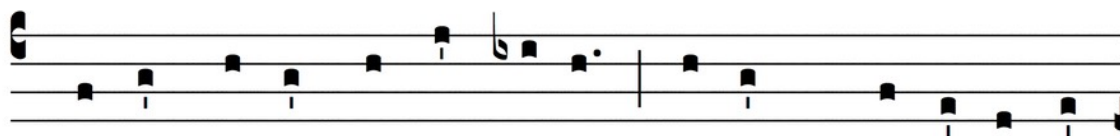


The music for each verse is the same.

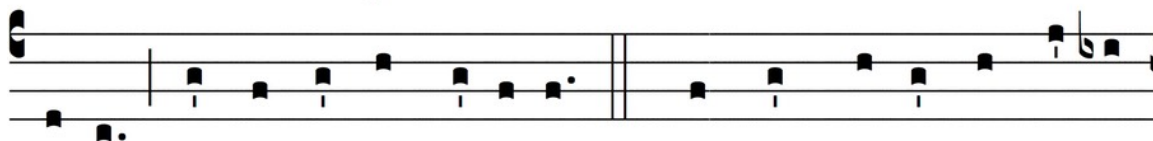
Stabat Mater

VI

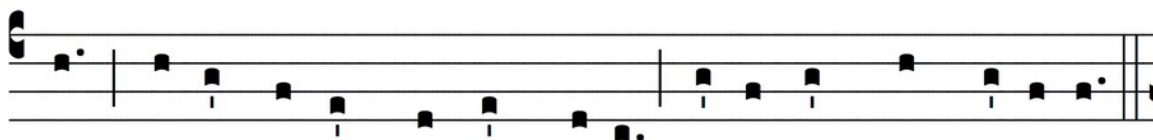
S Ta-bat Ma-ter do-lo- ró-sa Juxta cru-cem lacri-
mó-sa, Dum pendé-bat Fí-li- us. 2. Cu-jus á-nimam gemén-
tem, Contristá-tam et do-léntem Pertransí-vit glá-di- us.
3. O quam tristis et af-flícta Fu- it illa bene-dícta
Ma-ter Uni-gé-ni-ti! 4. Quæ mæ-rébat et do-lébat, Pi- a
Ma-ter, dum vi-débat Na-ti pœnas íncly-ti.



5. Quis est homo qui non fle-ret, Matrem Chri-sti si vi-



dé-ret In tanto supplí-ci- o? 6. Quis non posset contristá-



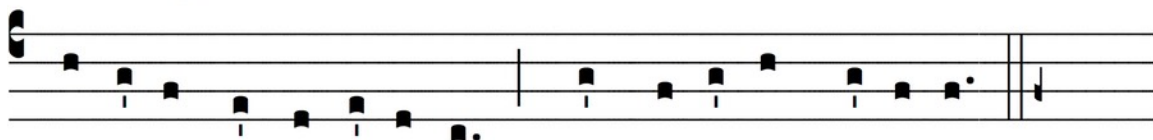
ri, Christi matrem contemplá-ri Do-léntem cum Fí-li- o?



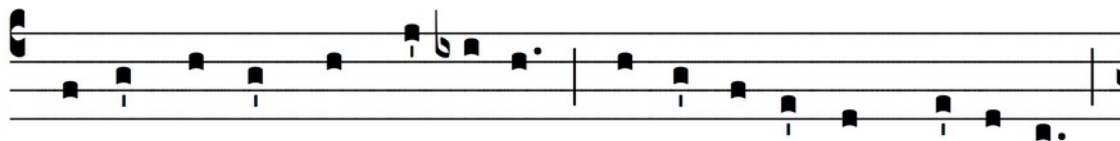
7. Pro peccá-tis su-æ gentis, Vi-dit Je-sum in torméntis,



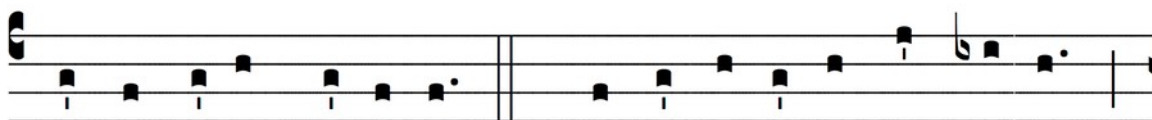
Et fla-gél-lis súbdi-tum. 8. Vi-dit su- um dulcem na-tum



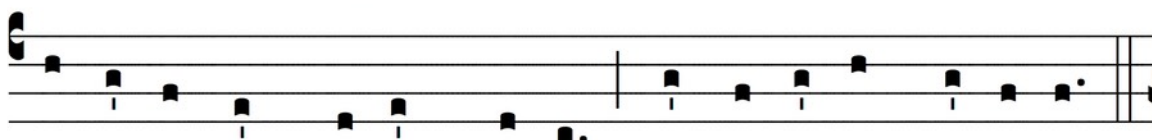
Mo-ri- éndo de-so-lá-tum, Dum emí-sit spí-ri-tum.



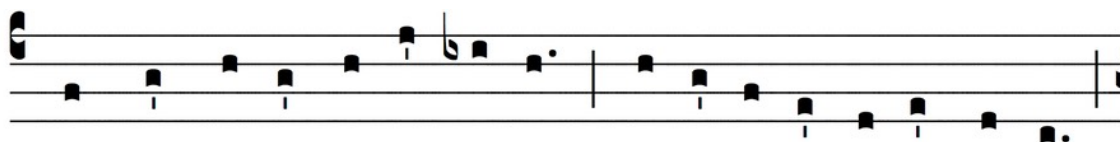
9. E-ia Ma-ter, fons amó-ris, Me sentí-re vim do-ló-ris



Fac, ut tecum lú-ge- am. 10. Fac ut árde- at cor me- um



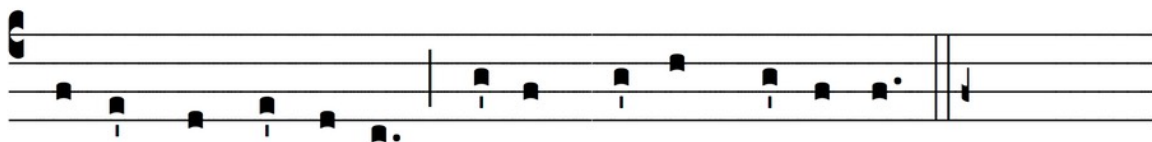
In amándo Christum De- um, Ut si-bi complá-ce- am.



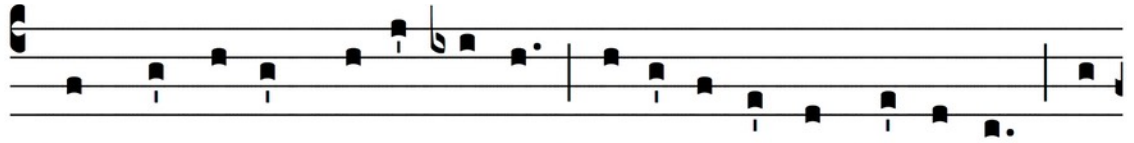
11. Sancta Ma-ter, istud a-gas, Cru-ci-fí-xi fi-ge pla-gas



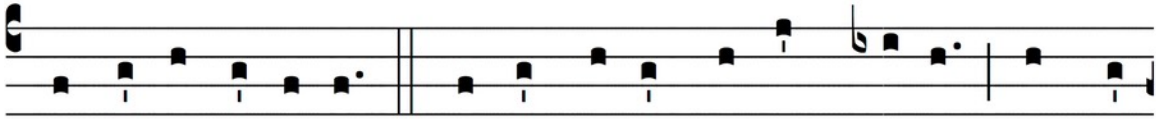
Cordi me- o vá-li-de. 12. Tu- i na-ti vulne-rá-ti, Tam di-



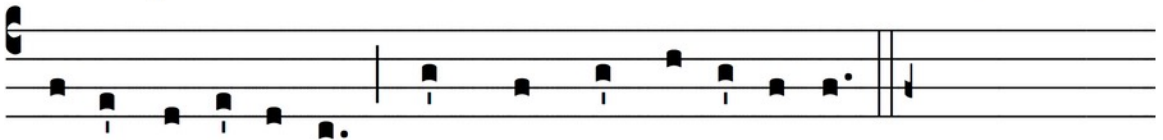
gná-ti pro me pa-ti, Pœnas me-cum dí-vi-de.



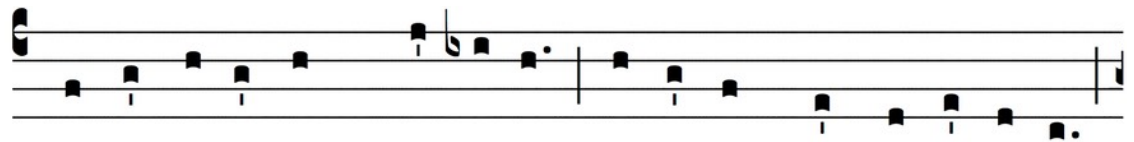
13. Fac me tecum pi- e fle-re, Cruci- fí-xo condo-lé-re, Do-



nec e-go ví-xe-ro. 14. Juxta crucem te-cum sta-re, Et me



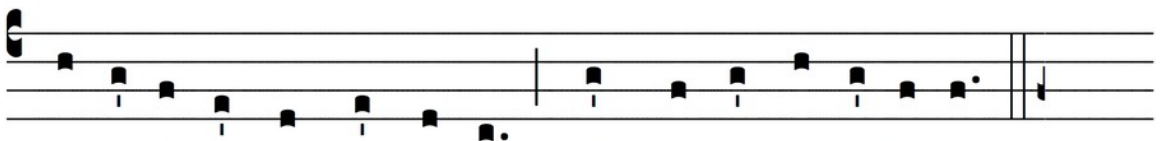
ti-bi so-ci- á-re In planctu de-sí-de-ro.



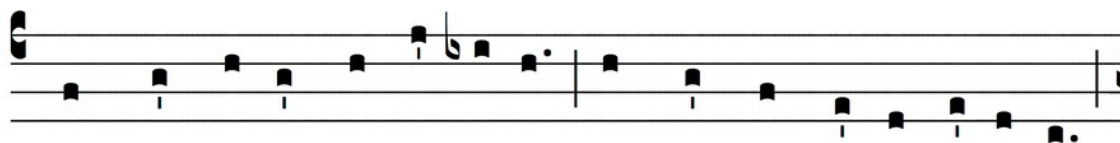
15. Virgo vírgi-num præclá-ra, Mi-hi jam non sis amá-ra:



Fac me tecum plánge-re. 16. Fac ut portem Christi mortem,



Passi- ó-nis fac consórtem, Et pla-gas re-có-le-re.



17. Fac me pla-gis vulne- rá-ri, Fac me cruce in-ebri- á-ri,



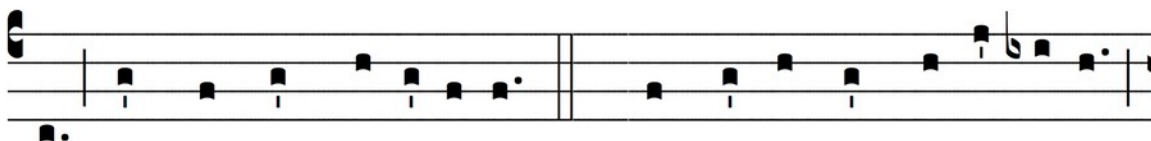
Et cru- ó-re Fí-li- i. 18. Flammis ne u- rar succénsus,



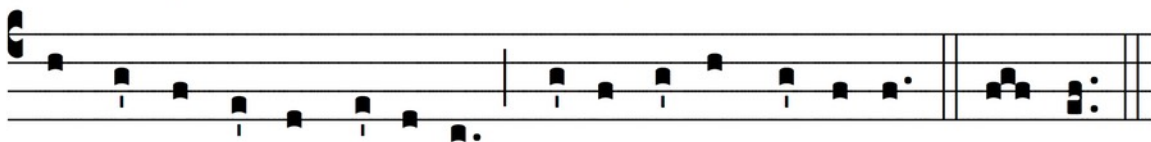
Per te, Virgo, sim de-fénsus In di- e ju-dí-ci- i.



19. Christe, cum sit hinc ex- í-re, Da per Matrem me ve-ní-



re Ad palmam victó-ri-æ. 20. Quando corpus mo-ri- é-tur,



Fac ut á-nimæ doné-tur Pa-ra-dí-si gló-ri- a. A-men.

51

⁵¹ Parish Book of Chant.

Adoro Te

V
A - dó-ro te devó-te, la-tens Dé- i-tas, Quæ sub his
fi-gú-ris ve-re lá-ti-tas: Ti-bi se cor me- um to-tum
súb-ji-cit Qui- a te contémplans to-tum dé-fi-cit.

2. Vi-sus, tactus, gustus in te fál-li-tur, Sed audí-tu so-
lo tu-to cré-di-tur: Credo quidquid di- xit De- i Fí-li-
us: Nil hoc verbo ver- i- tá-tis vé-ri- us.



3. In cru-ce la-tébat so-la Dé-i-tas, At hic la-tet simul



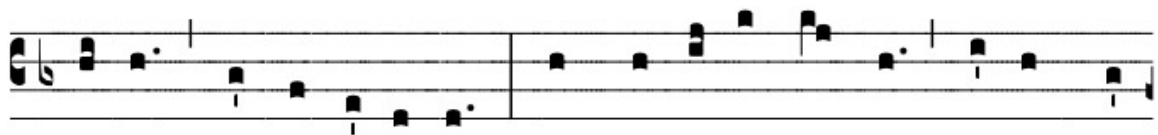
et humá-ni-tas: Ambo tamen cre-dens atque cónfi-



tens, Pe-to quod pe-tí-vit latro pæni-tens.



4. Pla-gas, sic-ut Thomas, non intú-e-or De-um tamen



me-um te confí-te-or: Fac me ti-bi semper ma-gis cré-



de-re, In te spem habé-re, te di-lí-ge-re.



5. O memo-ri- á-le mortis Dómi-ni, Pa-nis vi-vus vi-tam
 præstans hómi-ni, Præsta me-æ menti de te ví-ve-re,
 Et te il-li semper dulce sápe-re.



6. Pi-e pelli-cáne Je-su Dómi-ne, Me immúndum mun-
 da tu-o sángui-ne, Cu-jus una stil-la saluum fáce-re
 To-tum mundum quit ab omni scé-le-re.

7. Je-su, quem ve-lá-tum nunc aspí-ci-o, O-ro fi-at il-

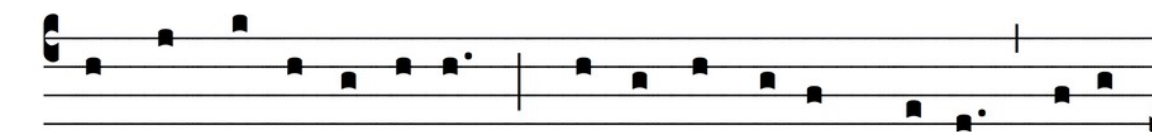
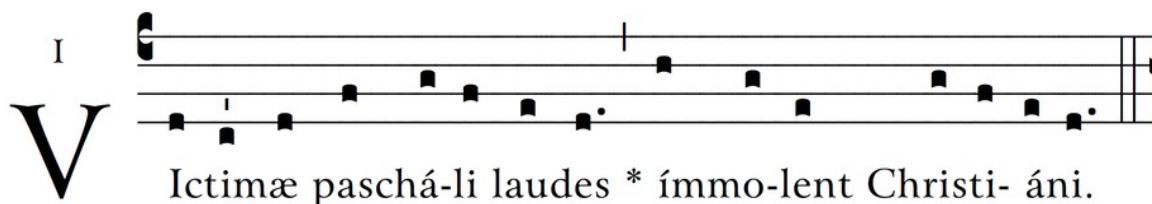
lud quod tam sí-ti-o: Ut te re-ve-lá-ta cernens fá-ci-

e, Vi-su sim be-á-tus tu-æ gló-ri-æ. A-men.

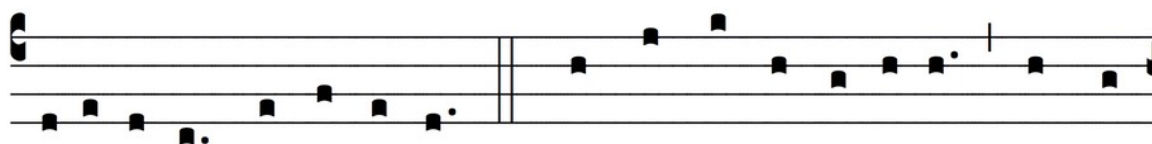
52

⁵² Parish Book of Chant.

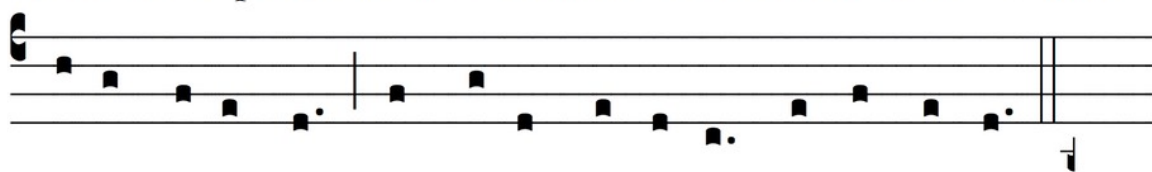
Victimæ Paschali



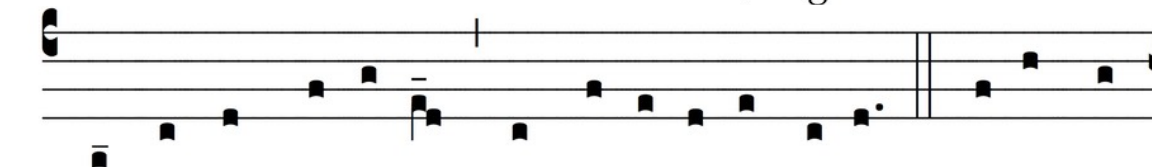
2. Agnus re-démit oves: Chrístus ínnocens Patri recon-



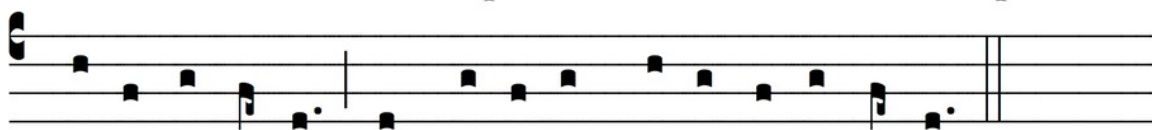
ci-li- á-vit pecca-tó-res. 3. Mors et vi- ta du- éllo confi-



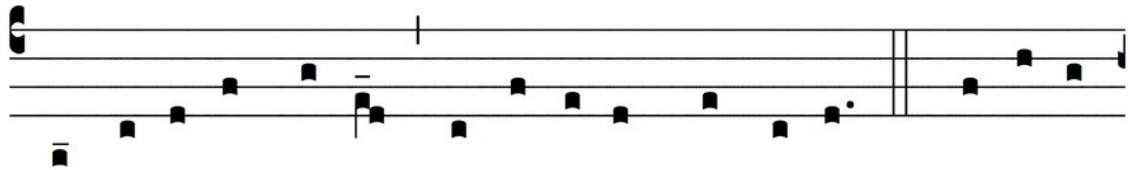
xé-re mi-rándo: dux vi-tæ mórtu- us, regnat vi-vus.



4. Dic no-bis Ma-rí- a, quid vi-dísti in vi- a? 5. Sepúlcrum



Christi vi-véntis, et gló-ri- am vi-di re-surgéntis:



6. Angé-li-cos testes, su-dá-ri-um, et vestes. 7. Surré-xit



Christus spes me- a: præ-cédet su- os in Ga-li-læ- am.



8. Scimus Christum surre-xísse a mórtu- is ve-re: tu no-



bis, victor Rex, mi-se-ré- re. A-men. Alle-lú-ia.

53

I
S Al- ve, * Re- gí- na, ma- ter mi- se- ri- córdi- æ:
Vi- ta, dulcé- do, et spes nostra, sal- ve. Ad te
clamá-mus, éxsu- les, fí- li- i He- væ. Ad te suspi- rá-
mus, geméntes et flentes in hac lacrimá- rum val- le.
E- ia ergo, Advo- cá- ta nostra, il- los tu- os mi- se-
ri- cór- des ócu- los ad nos convér- te. Et Je- sum, be-
(h)
ne- dí- ctum fructum ventris tu- i, no- bis post hoc exsí-
li- um osténde: O cle- mens: O pi- a: O
dulcis * Virgo Ma- rí- a.

54

⁵⁴ Parish Book of Chant, CMAA 2012, <http://musicasacra.com/pbc/>.

APPENDIX C

ORGAN STOPLISTS

The Wanamaker Organ, Philadelphia, Pennsylvania 1917 stoplist

Pedal Gravissima 64 Open Diapason 32 Open Diapason 32 (from Great) Contra Bourdon 32 1 st Open Diapason 16 2 nd Open Diapason 16 3 rd Open Diapason 16 Violone 16 Gamba 16 Dulciana 16 (from choir) Bourdon 16 Lieblich Gedeckt 16 (from Swell, 2 nd Division) Contra Flauto 16 Quintaton 16 Quint 10 2/3 Octave 8 Gross Flue 8 Gross Cello 8 Cello 8 Dolce 8 Bass Flute 8 Gedeckt 8 Gross Flute 4 Flute 4 Gross Super Octave 4 Super Octave 4 Grand Mixutre VII Grand Mutation X Contra Bombarde 32 Bombarde 16 Contra Posaune 16 Contra Fagotto 16 Euphonium 16 Tromba 8	Pedal (continued) Fagotto 8 Clairon 4 Choir (First Division) Expressive Double Dulciana 16 Open Diapason 8 Geigen Principal 8 Salicional 8 Dulciana 8 Keraulophon 8 Vox Angelica 8 Vox Celeste 8 Quintadena 8 Stopped Diapason 8 Concert Flute 8 Dlute d'Amour 4 Salicet 4 Orchestra Piccolo 2 Dulciana Cornet VI Contra Saxophone 16 Saxophone 8 Clarinet 8 Cor Anglais 4 Tremolo Second Division Double Diapason 16 Gross Diapason 8 Violin Diapason 8 Viol 8 Celeste 8 Quintaphone 8 Clarabella 8 Tierce Flute II 8	Choir (Second continued) Quint Diapason 5 1/3 Principal 4 Harmonic Tierce 3 1/5 Harmonic Twelfth 2 2/3 Harmonic Piccolo 2 Grand Mixture VI Ophicleide 8 Musette 8 Ophicleide 4 Tremolo Great First Division Tibia Clausa 8 Harmonic Flute 8 Quint 5 1/3 Octave Minor 4 Harmonic Flute 4 Tierce 3 1/5 Octave Quint 2 2/3 Super Octave 2 Grand Cornet IV Grand Mixture VII Double Trumpet 18 Harmonic Trumpet 8 Harmonic Clarion 4 Second Division Sub Principal 32 Double Diapason 16 Contra Bamba 16 Sub Quint 10 2/3 Diapason Phonon 8 Diapason Major 8 1 st Diapason 8 2 nd Diapason 8 3 rd Diapason 8
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Great (second continued) 4 th Diapason 8 Gross Gamba 8 Gamba 8 Tibia Major 8 Tibia Mezzo 8 Tibia Minor 8 Doppel Flute 8 Flute Nasard 8 Octave Major 4 Mutation VIII Posaune 8 Swell (First Division) Contra Bass 16 Violincello 8 Viola 8 Violina 8 Violina Sharp 8 Quint Viol 5 1/3 Octave Viol 4 Violetta 4 Tiercina 3 1/5 Viol Cornet IV Corroborating Mixture V Tremolo Second Division Bourdon 16 Horn Diapason 8 Violin Diapason 8 Gross Flute 8 Clarabella 8 Doppel Gedeckt 8 Melodia 8 Harmonic Flute 8 Dolce 8 Gedeckt Quint 5 1/3 Octave 4 Harmonic Flute 4 Piccolo Harmonique 2 Full Mixture V Contra Fagotto 16 Contra Oboe 16 Fagotto Oboe 8 Orchestral Oboe 8	Swell (second continued) Clarinet 8 Corno di Bassetto 8 Horn 8 Vox Humana (II) 8 Musette 4 Third Division Grand Viol 16 Chimney Flute 8 Nasard Bamba II Harmonic Quint 5 1/3 Gross Octave 4 Harmonic Tierce 3 1/5 Harmonic Twelfth 2 2/3 Flageolet 2 Mixture V Ophicleide 8 Cornopean 8 Soft Tuba 8 Soft Tuba 4 Tremolo Solo Expressive Double Diapason 16 Flute à Pavillon 8 Stentorphone 8 Gross Gamba 8 Gross Flute 8 Tibia Dura 8 Orchestral Flute 8 Flute Harmonic 4 Octave 4 Grand Cornet IV-V Bass Trombone 16 Bass Tuba 16 Trombone 8 Tuba Sonora 8 Orchestra Trumpet 8 Orchestra Clarinet (II) 8 Harmonic Clarion 4 Tremolo Ethereal Expressive	Ethereal (continued) Bourdon 16 Clear Flute 8 1 st Diapason 8 2 nd Diapason 8 Gross Gamba 8 Scharf Celestes 8 Harmonic Flute 8 Gross Doppel Flute 8 Quint Flute 5 1/3 Harmonic Flute 4 Octave 4 Octave Quint 2 2/3 Harmonic Piccolo 2 Mixture IV Tuba Profunda 16 French Trumpet 8 Tuba Mirabilis 8 Gross Clarinet 8 Tuba Clarion 4 Tremolo Ethereal Pedal Acoustic Bass 32 Major Bass 16 Bombarde 16 Octave Bombarde 8 Echo Still Gedeckt 16 Echo Diapason 8 Nacht Horn 8 Viol d'Orchestre 8 Clarabelle 8 Duophone 8 Spitz Flute 8 Viol d'Amour 8 Harmonica 8 Unda Maris 8 Aeolian Vibrato 8 Rohr Flute 8 Quint 5 1/3 Octave 4 Harmonic Flute 4 Flute d'Amour 4 Mixture VI
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<p>Echo (continued) Cornet V Trumpet 8 Euphone 8 Octave Bassoon 8 Vox Humana (II) 8</p> <p>Echo Pedal Expressive Minor Bass 16 Stopped Diapason 16</p> <p>Percussion Stops Piano on Swell and Pedal Major chimes on Solo and Swell Minor chimes on Choir Gongs on Great Harp (plucked strings) on Echo⁵⁵</p>		
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⁵⁵ Biswanger, 243-244.

Ste-Clotilde, Cavaillé- Coll, 1869⁵⁶

Grand-Orgue (Manual I)	Pédale	Pédales de Combinaison
Montre 16	Soubasse - 32	Tirasses
Bourdon 16	Contrebasse - 16	Orage
Montre 8	Octavebasse - 8	Grand-Orgue
Flûte Harmonique 8	Prestant - 4	Positif
Bourdon 8	<i>Bombarde 16</i>	Octaves Graves
Gambe 8	<i>Basson 16</i>	Grand-Orgue
Prestant 4	<i>Trompette 8</i>	Positif
<i>Octave 4</i>	<i>Clairon 4</i>	Récit
<i>Quinte 3</i>	Positif (Manual II)	Anches
<i>Doublette 2</i>	Bourdon 16	Positif au G.O
<i>Plein Jeu</i>	Montre 8	Récit au Positif
<i>Bombarde 16</i>	Bourdon 8	
<i>Trompette 8</i>	Flûte harmonique 8	Tremblant Récit
<i>Clairon 4</i>	Gambe 8	Expression Récit
Récit (Manual III)	Salicional 8	
Flûte Harmonique 8	Prestant 4	
Bourdon 8	<i>Flûte octavante 4</i>	
Viole de gambe 8	<i>Quinte 3</i>	
Voix céleste 8	<i>Doublette 2</i>	
<i>Flûte Octavante 4</i>	<i>Plein jeu harmonique</i>	
<i>Octavin 2</i>	<i>Trompette 8</i>	
<i>Trompette harmonique 8</i>	<i>Cromorne 8</i>	
Basson-hautbois 8	<i>Clairon 4</i>	
Voix humaine 8		
<i>Clairon 4</i>		

⁵⁶ Smith, 60.

Bales Organ Recital Hall Hellmuth Wolff, opus 40 (1996) Tonal Specifications⁵⁷

<p>Grand Orgue (manual II) Montre - 16' Montre - 8' Flûte conique - 8' Flûte harmonique - 8' Prestant - 4' Flûte à fuseau - 4' Nazard - 2 2/3' Doublette - 2' Tierce - 1 3/5' Fourniture - VI (5 1/3'engaged with Montre 16') Trompette - 8' Clairon - 4'</p> <p>Positif (manual I) Montre - 8' Bourdon - 8' Prestant - 4' Flûte à cheminée - 4' Sesquialtera II Doublette - 2' Flûte à fuseau - 2' Larigot - 1 1/3' Fourniture - IV Cromorne - 8' Tremblant</p>	<p>Récit Expressif (manual III) Quintaton - 16' Flûte à cheminée - 8' Viole de gambe - 8' Voix celeste - 8' Prestant - 4' Flûte octavante - 4' Octavin - 2' Cornet V Plein-jeu V Basson - 16' Trompette - 8' Hautbois - 8' Clairon - 4' Voix humaine - 8' Tremblant</p> <p>Pédale Soubasse - 32' Contrebasse - 16' Montre (G.O.) - 16' Soubasse - 16' Montre (G.O.) - 8' Bourdon - 8' Octavebasse - 8' Prestant - 4' Fourniture V Trombone - 16' Trompette allemande - 8' Trompette (G.O.) - 8' Clairon (G.O.) - 4'</p>	<p>Récit - G.O. Positif - G.O. Récit – Positif</p> <p>Tirasse G.O. Tirasse Positif Tirasse Récit</p>
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⁵⁷ <https://music.ku.edu/organ/wolffopus40#Specifications>

APPENDIX D
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Request for the following excerpts from *Symphonie-Passion*:

Page 8, Line 3, measures 2-3

Ped. Fonds 32, 16, 8
Ped. Diap. 32, 16, 8

ff

Page 15, Line 1 Measure 1-2

Cantabile (104 = quarter note)

P. *CH.*

pp R. *SW.*

Page 17, Line 4, Measures 2-4

Tempo di marcia moderato (96 = quarter note)

P. Flûte 8
CH. Flute 8

R. Quintaton 16, Gambe 8
SW. Fourdon 16, Gamba 8

Page 24, Line 1, Measures 1-3

Lento (56 = )



R.
SW.
pp
simili

Page 28, Line 1, Measures 2-8



fff

Page 34, Line 3, Measures 1-2



R. Anches 8,4
SW. Reeds 8,4
Ped. R.
SW to Ped.

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The excerpts requested are all from *Victimae paschali* and include:

Page 48, measures 1-4

Page 50, line 2 measures 2-4

Page 55, measures 2-4

Page 58, measures 1-5

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